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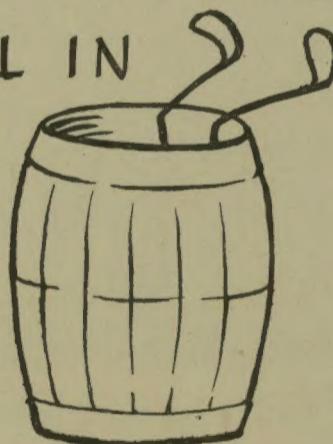
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SATURDAY, JUNE 4, 1938.



THE MOST NOVEL FEATURE OF THE EMPIRE AIR DAY PROGRAMMES: BALLOONS OF THE BALLOON BARRAGE FORMATION ATTRACTING LARGE CROWDS IN A GREAT HANGAR AT CARDINGTON, WITH R.A.F. AIRCRAFT.

Activities of the Royal Air Force never before made public were shown on May 28 in the improved and expanded celebrations of Empire Air Day, which now takes the place of the R.A.F. Display. Sir Kingsley Wood, Secretary of State for Air, on completion of a tour of the aerodromes, stated that he was "in no doubt that the great expansion of the Air Force has not impaired that high standard of training to which the R.A.F. has always aspired." Cardington

was open to the public for the first time, and the handling of the balloon barrage was one of the attractions there. Spectators were able to see fourteen of the smaller balloons hoist their cables together to a height of 800 ft. The initial rate of climb of the balloons is about 600 ft. per minute, and they can reach a height of 10,000 ft. in little more than 10 minutes. Here we show a display of barrage balloons and R.A.F. aircraft in a big hangar—a fine protection against bad weather. (Central Press.)



By ARTHUR BRYANT.

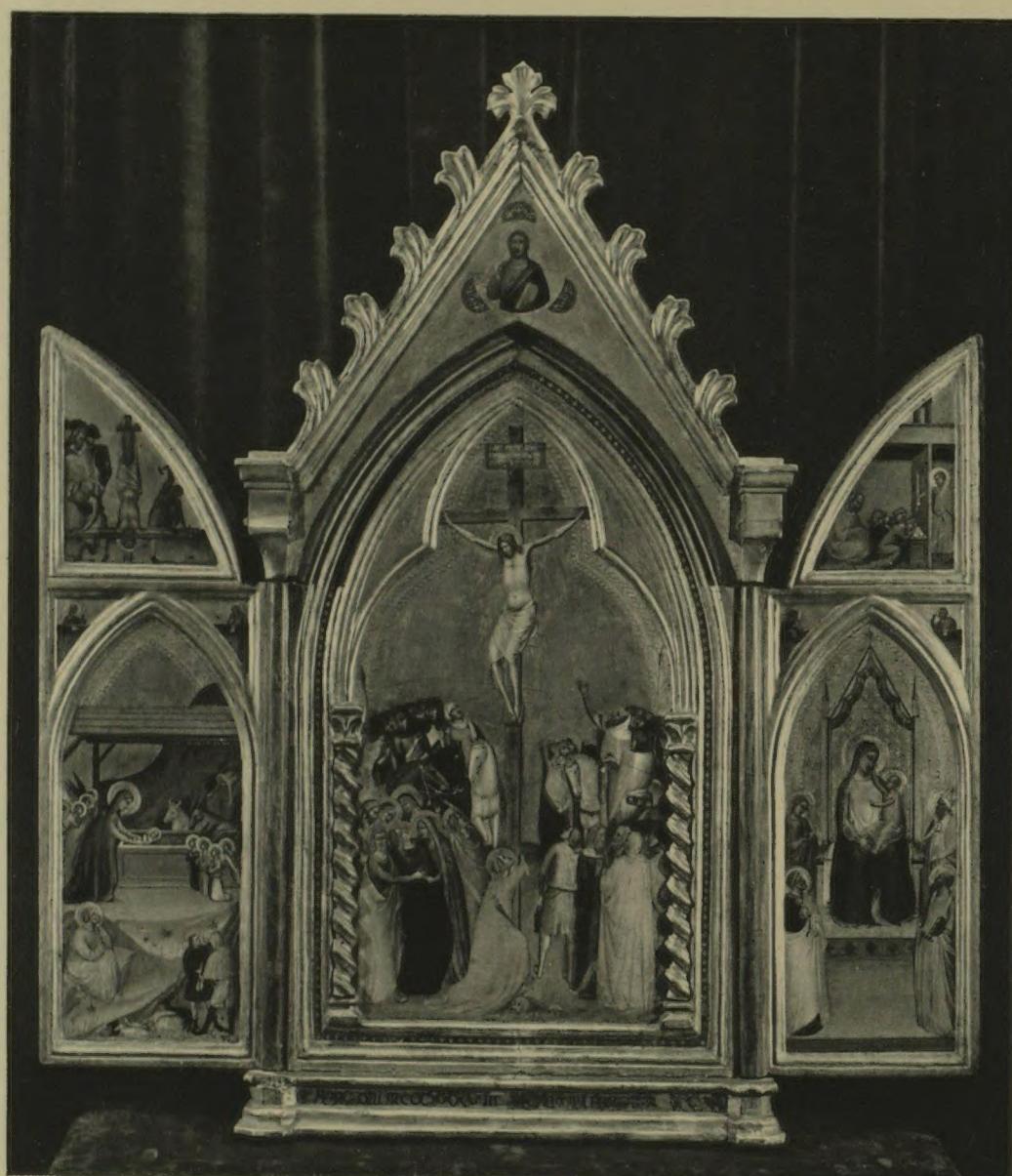
WE have had a narrow squeak, it seems. We had several in the years before the last war. It is probable that we shall have some more. And it is always possible that one of these days the squeak, as in August 1914, will miss being just a squeak and become a universal disaster. And if that happens, all sorts of terrible fates will doubtless befall all sorts of quiet, inoffensive folk now living in this peaceable island, of a kind that few of them—for all our talk of war and war-scares—can ever have visualised as even possible. Clerks living in garden suburbs, and homely north-country artisans, will die of plagues in wind-blown prisons in the marches of the East, be torn limb from limb by burning steel fragments, be drowned in seas of mud and blood in places now unknown to them even by name. And all for what? It may not, perhaps, be very easy for posterity to say.

I know, of course, there are some who always find it easy to answer even such a question as this; who can, and do, write books and innumerable articles, all of them, of course, logically unanswerable, to prove how easy it all will be to justify and how inevitable that we should once more go to war. Treaties must be observed, alliances honoured, the balance of power maintained, the League vindicated, security—whatever that may be in times of modern war—be shown to be indivisible. The immediate *casus belli* may be some such question as whether the postmastership of certain obscure Central European villages should be held by gentlemen of Teutonic or Slavonic origin, or whether some frontier sentry's gun went off by accident or design. Such matters, however seemingly important during the first few days of hostilities, will soon be forgotten and dismissed by both antagonists as mere pretexts. The Great War, which took toll of a million British dead—what a wealth of misery lies buried in that cold phrase!—was not fought, it is argued, to decide who murdered the Archduke Ferdinand, or whether the murderer and his protégés had been sufficiently punished. It was fought to maintain and secure certain great principles—to end war, to put down militarism, to make the world safe for democracy. The next is to be fought for the same reasons. Only a fool, so we are assured by some, can fail to see this.

Yet if it is really true that a whole generation perished to end war, dethrone militarism and make the world safe for democracy, what then? Though after four terrible years the long-drawn-out tragedy of suffering humanity entailed by it all ended in the complete domination of the vanquished by the victors, none of these objects appears to have been achieved. It is less than twenty years since the war ended, yet militarism is still enthroned. France alone, the chief of the victors (and therefore of the opponents of militarism), is spending five times more on her armaments than in 1914, and is now, so we are told, proposing to spread the sphere of militarism still further by making a reserve "black pool" of a million and a half African soldiers. Defeated Germany, after her long, enforced wait for the rest of the world to disarm, is now once more an armed camp; Russia boasts of

her untold legions, tanks and fighting 'planes; Italy, Poland, Jugoslavia, Spain and Czechoslovakia have all since the war entered into the prickly circle of militarised Powers. The Far East is a titanic battlefield. Even America, for all her traditional isolation, is now a sturdy competitor in the armaments race. And democracy, an apparently declining form of government, so far from being safe, appears to be chiefly concerned in discussing—not too amicably—the best way of avoiding, or at any rate mitigating, the murderous effects of air-raids. As for ending war, the foremost pacifists of yesterday are now advocating

To the idealogues of his own day who were also insisting on the necessity of a war of principle, Burke replied that, for all he or they could say, truth might be far preferable to peace; but that, as one could scarcely ever have the same certainty of the one as of the other, it was better, unless the truth was evident indeed, to hold fast to peace. His argument seems even more applicable to the twentieth century than to the eighteenth. For though truth—the subject of jesting Pilate's enquiry to the dogmatists demanding crucifixion—is no more evident than it was, the advantages of peace have become a great deal more apparent, not so much, perhaps, on account of man's increased enlightenment as because of the infinitely greater horrors entailed by modern war. And these horrors are far more widespread. This particularly applies to an island like Britain. In the past, our wars only affected directly the regular armed forces of the Crown. And as their members had mostly volunteered for service with this contingency in mind, no great injustice could be said to have been done against those who were thus condemned to death, wounds and exile by the declaration of hostilities. The modern statesman or publicist who urges war, for however noble an ideal, has a more serious responsibility. Rightly or wrongly, he sentences a whole people to unknown and untold suffering. No longer is it possible for an English novelist to delineate contemporary social life during a great war, as Jane Austen did, with scarcely a mention (beyond an occasional reference to the possible effects of prize money on the heroine's matrimonial chances) of the hostilities in progress. The desolation of modern war, like the plague of Egypt, must visit every household in the land.



A NEW NATIONAL TREASURE FOR SCOTLAND: A FOURTEENTH-CENTURY FLORENTINE ALTAR-PIECE
BY BERNARDO DADDI, DATED 1338. (Height, 2 ft. 11 in.; width, with wings open, 2 ft. 9 in.)

The acquisition of the small altarpiece with wings, illustrated above, has just been announced by the Trustees of the Scottish National Gallery. An official note states: "This picture, which was in the Fuller Maitland Collection up till about thirty-five years ago, is described in Waagen's 'Treasures of Art in Great Britain,' where it was attributed to Taddeo Gaddi. Now included in the works of Bernardo Daddi, it has been described in numerous publications by well-known authorities on the Florentine School. It bears a damaged inscription in which the date 1338 is decipherable. The altarpiece has been acquired through Mr. Tomas Harris, of the Spanish Gallery, London." According to Bryan's "Dictionary of Painters," Bernardo Daddi was born towards the end of the thirteenth century and died in 1350. He was one of Giotto's ablest pupils, and in 1349 collaborated with Jacopo Landini di Casentino in forming the Academy of St. Luke at Florence. Daddi painted in fresco histories of St. Lawrence and St. Stephen in the Berardi Chapel in Santa Croce, and also decorated with frescoes the old city gates of Florence. His "miracle-working picture of the Virgin," in San Michele at Florence, is considered his masterpiece.

By Courtesy of the Trustees of the National Gallery of Scotland, Edinburgh. (Copyright Reserved.)

an early war as a kind of necessity, as though it were an unavoidable operation! The last Great War of Principle scarcely seems to have justified itself by results. And if we are now to fight another to vindicate the same principles, there seems little reason for supposing that the ultimate results are any more likely to be attained to day than they were in 1919. No one can say what will happen when once that war begins, and still less what will happen when it ends. The only thing one can feel any certainty about is that the immediate consequences on the unfortunate human beings who happen to be living in the world are going to be just as horrible as they were in 1914. There are many who hold, not without reason, that they are likely to be very much more so.

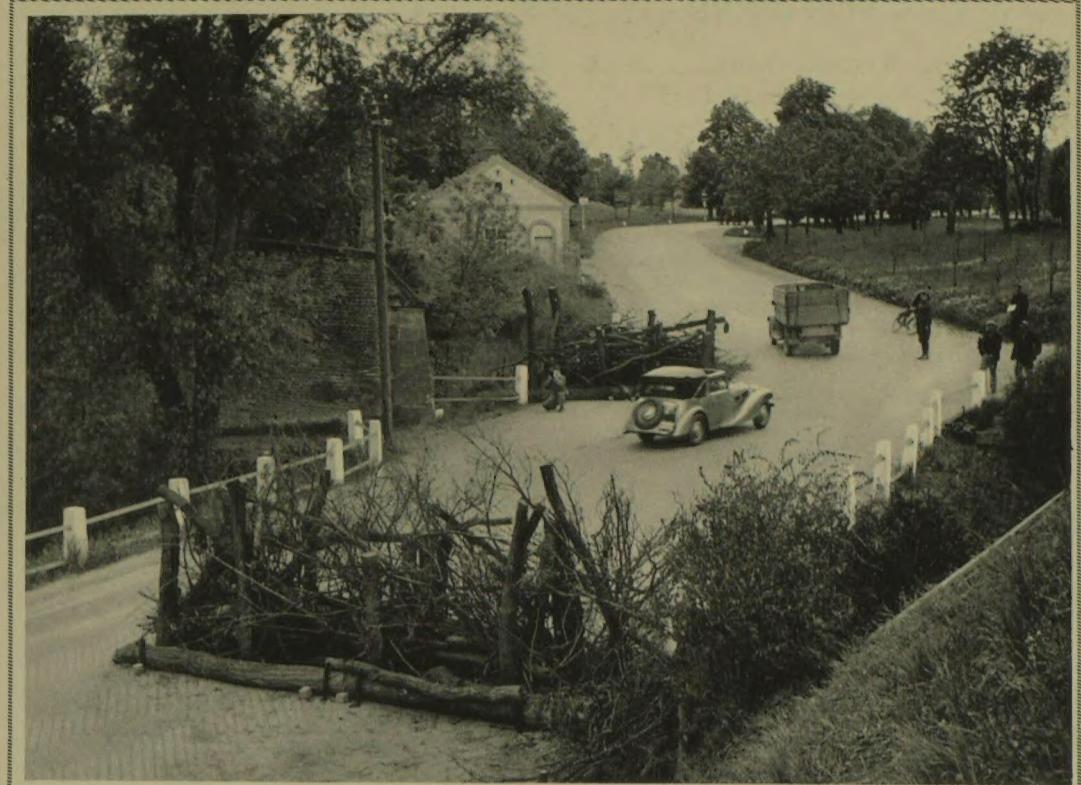
For the essence of it is that the destruction it brings falls not only on those who have a natural quarrel with one another, but on those who have no conceivable quarrel at all. The ultimate absurdity of the kind of world war that our complicated international system begets is that it pits against one another millions of sentient creatures who, but for that war, would almost be unaware of one another's existence. An impatient word or a hasty stroke of the pen, a little confused thinking or an excess of sentiment on the part of those who control the destinies of the nations, authoritarian and democratic alike, can plunge every individual between the two poles into unpredictable and interminable miseries. That is why it seems so important to hold fast to peace.

TENSE DAYS IN CZECHOSLOVAKIA :

THE SUDETEN "MARTYRS'" FUNERAL;
THE THAYA BRIDGE DISPUTE.



THE CAUSE OF A DISPUTE WHICH MIGHT HAVE BEEN SERIOUS: THE BRIDGE OVER THE THAYA, ON THE AUSTRIAN FRONTIER, WHICH GERMANY ACCUSED CZECH SOLDIERS OF ATTEMPTING TO BLOW UP.



TENSION ON THE GERMAN-CZECHOSLOVAK FRONTIER DURING THE MUNICIPAL ELECTIONS: BARRICADES ACROSS A ROAD IN NORTHERN BOHEMIA, CONSTRUCTED SO AS TO ALLOW ONLY ONE CAR TO PASS AT A TIME. (Keystone.)



THE FUNERAL OF THE TWO SUDETEN FARMERS SHOT BY CZECH FRONTIER GUARDS—A CEREMONY WHICH WAS ANXIOUSLY WATCHED BY ALL EUROPE, AN "INCIDENT" BEING FEARED: THE DENSE CROWDS OF SUDETEN SYMPATHISERS IN THE MAIN SQUARE OF EGER. (A.P.)



HERR HITLER'S TRIBUTE TO THE MEMORY OF THE SUDETEN GERMAN "MARTYRS": TWO HUGE, BE-RIBBONED WREATHS OF FIR-BRANCHES. (A.P.)



SUDETEN GERMANS DO HONOUR TO THE REMAINS OF THEIR DEAD COMRADES: BEARERS AND BANNER-MEN IN PARTY UNIFORM—THE COFFIN COVERED WITH A SUDETEN GERMAN FLAG. (Keystone.)



GERMAN AND SUDETEN OFFICIAL REPRESENTATIVES AT THE FUNERAL: (L. TO R.) THE GERMAN AIR ATTACHE; HERR HENLEIN; DR. FRANK, A SUDETEN LEADER; AND THE GERMAN MILITARY ATTACHE. (A.P.)

Considerable relief was felt throughout Europe when the funerals of the two Sudeten farmers who, as noted on page 945 of our last issue, were shot by Czech frontier guards after defying their orders to halt, passed off without awkward incident. The town of Eger, on the north-western border of Bohemia, was packed with mourners of the Sudeten party and all houses were hung with black flags. The Czechoslovak authorities withdrew not only the police and the gendarmerie,

but even the sentries outside the barracks. In the centre of the main square, where is situated the inn from which the dead men set out on their last journey, was a great catafalque of black and red. Herr Hitler's wreaths displayed the Swastika and the Chancellor's standard. Herr Henlein, the Sudeten German leader, two deputy leaders, Colonel Toussaint, the German Military Attaché, and Major Moericke, the German Air Attaché, marched side by side in the procession.

AN EYE-WITNESS IN FRANCO SPAIN:

CONDITIONS BEHIND AND IN THE LINES,
AS SEEN BY OUR SPECIAL CORRESPONDENT.

By J. L. ALEXANDER.

The policy of "The Illustrated London News" with regard to the Spanish Civil War has always been one of complete impartiality. On this and on the opposite page we give photographs—taken by our special correspondent and artist, Mr. J. L. Alexander—dealing with the Nationalist area of Spain and the Nationalist point of view. This account of conditions there is of particular interest at the moment in view of the repeated reports of discontent on the Nationalist side. Many of these have centred round a speech stated to have been delivered by General Yagüe, the former commander of the Moroccan Army Corps, and a sympathiser with extreme Phalangist (Spanish National Syndicalist) elements, in which he criticised German and Italian conduct in Spain. It will be found that Mr. Alexander himself noticed that the Italians were not very popular with the Nationalists.

THE repercussions of a civil war are very different from those of a war between States. Whereas in an international struggle the opposing forces are divided into two distinct blocs, a civil war leads to partisanship, not merely in the country in which the actual fighting takes place, but in every land where the free expression of opinion is permitted. Thus in the case of the present war in Spain, when brother is killing brother in the mountains of Aragon and Guadalajara and the coastal plain of Catalonia, bitterness between fellow-countrymen has been aroused in America, France and Great Britain; the torrent of propaganda has been enormous and cases of intentional misrepresentation of facts and issues and of unintentional misunderstanding caused by ignorance have been all too frequent.

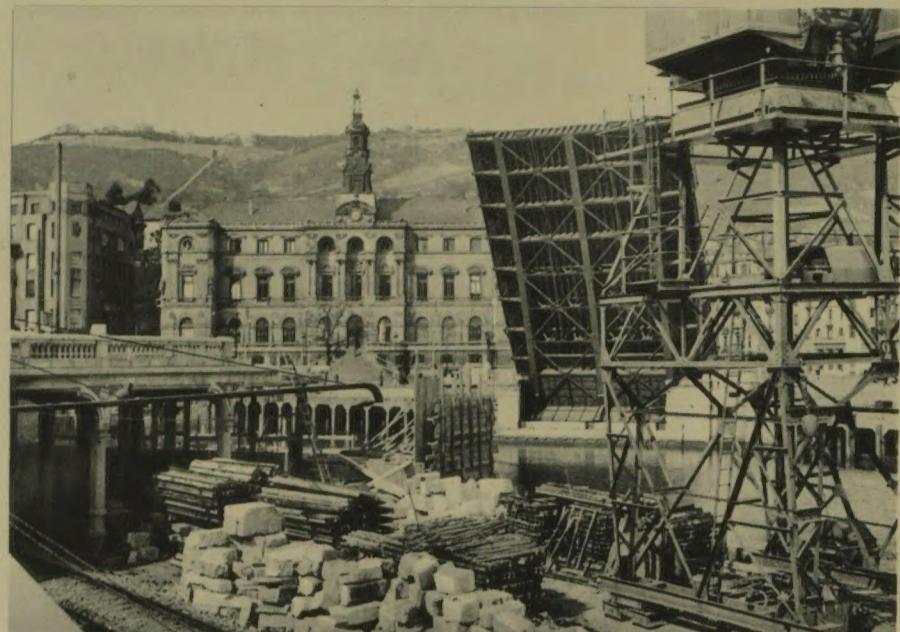
I have just returned after spending a month in National Spain, and during that time visited most of the principal cities and the Catalonian and Aragon fronts. As soon as I crossed the frontier at Hendaye I found that conditions

factories, I could count the houses which had been wrecked by bombardment on one hand. The river has been cleared of the idle and rusting hulks which were a funereal feature before the war. Many were unseaworthy and have been sent to the bottom, but that is better than that they should remain gaunt reminders of idleness and depression, to clutter up the roadstead. One of the first tasks which will confront the rulers of Spain after the war will be the building of a large and efficient merchant service.

Bilbao certainly suffered from the scourge of war during the first year of the struggle. But with the passing of hostilities to regions far from her door and the establishment of a new order and optimism, her people have set themselves with light hearts to the work of rebuilding and the removal of all signs of her former plight. When

cheerful people imbued with an elating sense of new hope and victory. Although I spent a week in Bilbao and walked through the town from end to end and visited the outlying industrial areas and

everywhere evident, the absence of acts of terrorism, and murder or attempts at revolt, it is reasonable to suppose that these suspicious or hostile elements are being slowly won over by the plain fact that order has been restored and that there is work to be done after years of strife between conflicting ideals and interests and economic ruin. The Phalangist or National Syndicalist movement plays the most important part in this work of conversion and the establishment of confidence among the industrial population. Their ideology is definitely



RECONSTRUCTION AT BILBAO: REBUILDING BRIDGES AND QUAYS DAMAGED WHEN THE BASQUES ABANDONED THE CITY—A PHOTOGRAPH WHICH IT IS INTERESTING TO COMPARE WITH OUR ILLUSTRATIONS OF SIMILAR SCENES JUST AFTER THE FALL OF THE CITY (IN OUR ISSUES OF JULY 10 AND AUGUST 14 LAST).



REBUILDING ONE OF THE SEVEN BRIDGES AT BILBAO BLOWN UP BY THE RETREATING BASQUES LAST SUMMER: PART OF THE RECONSTRUCTION WORK, WHICH, IT IS ESTIMATED, WILL COST TEN MILLION PESETAS.

were very different from my preconceived ideas and from the ideas of most of those who have not been to the country.

From a desire to study the state of affairs in the Basque cities which were the centres of the heavy fighting during General Mola's drive along the Northern coast, I made for Bilbao, passing through Irún and St. Sebastian on the way. In Irún the ruins of once fine houses are grim reminders of the terrible bombardment which led to the evacuation of the town by the mixed forces of Reds, Government troops and Basque Nationalists, but life has begun afresh and despite its sufferings of last year, Irún cannot be called a sad town. Apart from the numerous men in uniform who stroll along the pavements or frequent the cafés, St. Sebastian shows no signs of war. In all the Basque towns the animation of the people was remarkable, especially in Bilbao, which I had already visited a few weeks before the outbreak of the war. It was then a city of gloom and hopelessness. The people went about silently and sadly and the few whom one met in the cafés had a look of foreboding on their faces. The atmosphere was so depressing that I expressed the wish that I would never visit Bilbao again. However, I have done so and found that a transformation of a kind which one would hardly think possible during a time of war and suffering has taken place. Instead of the city of ruins and misery which I had expected, I found streets thronged by

the Nationalists readily admit, many thousands of Left sympathisers and Separatists among the workers of the Basque provinces, but, from the calm which is

Socialist, but, like Fascism and National Socialism, with which it has much in common, both with regard to its programme and organisation, it can have nothing to do with Internationalism. It aims at the formation of the workers of Spain in Syndicates that are completely free from any foreign influence, be it Russian or any other.

Whilst in Bilbao I witnessed a mass parade of the Falanges and Requetes (the Carlist traditionalists), which have been recently united into one movement by Franco. For me, the most interesting feature of the parade was not the children's formations marching with toy rifles, nor the squads of pretty girls of the volunteer Social Service and Winter Relief, but the fishermen, factory hands, office workers, etc., swinging along, shoulder to shoulder, with a placard proclaiming their Syndicate borne before them. There was no compulsion about this parade; only those who wished took part. Yet the procession took hours to pass. There is, in fact, a pleasing, if surprising, lack of force in National Spain. When you remark on this, some foreigners object: "That's all very well, but they need a bit of driving. Is Franco strong enough? Is he of the calibre of Mussolini and Hitler or is he too much the simple soldier?" These people forget that the Spaniard is one of the greatest individualists in the world, that he must be led quietly, not boisterously. He has a supreme sense of his own dignity. He does not want a leader who jumps on to a tank and speaks to him with hands on hips, and a look on his face that is a mixture of vain pride and contempt for all and sundry. Franco, who is a quiet, straightforward man and who does not act or play the Cæsar, appeals to his imagination, whereas the iron-fisted swagger would arouse his suspicions at once.

The question is frequently asked: "How is the industrial life of Spain carried on and even improved, and how is Franco managing to win the war despite the fact that the Government had all the financial resources of the

country at its disposal?" This is indeed a remarkable achievement when we consider that Franco had to fight his way step by step from the very coast-line of a small strip of Southern Spain, and that not even his rear was safe from trouble in Morocco and the Government ships based on Malaga.

I think that a great deal of the answer is to be found in the two words "Frozen Credits," and the rapidity with which he consolidated his position in the rich provinces of Seville and Cadiz and struck up North, receiving aid from Galicia and the goodwill of Portugal. Large sums of Spanish money were invested in Germany before the war, and I believe that the liquidation of these credits is paying for the materials of war which Germany has poured into Spain. The United States are supplying petroleum and motor-vehicles in great number. Every month fleets of Ford and Studebaker lorries cross the Spanish frontier via Lisbon. These are, in all probability, paid for with Spanish money invested in the States. A great deal of Franco's success must be attributed to the rapid and efficient organisation in every area that is captured and in the territory behind his lines, and by the natural richness of Spain, which has been fostered and exploited to meet the exigencies of the war. Instead of beholding a desolate land laid waste by battle, I looked



THE REVIVAL OF RELIGION IN AREAS CONQUERED BY THE SPANISH NATIONALISTS, NOTED BY OUR SPECIAL CORRESPONDENT IN HIS ARTICLE ON THIS PAGE: A PROCESSION OF PEASANTS IN A VILLAGE BEHIND THE LINES NEAR TERUEL; WITH GUARDS CARRYING OLD SHOT-GUNS.

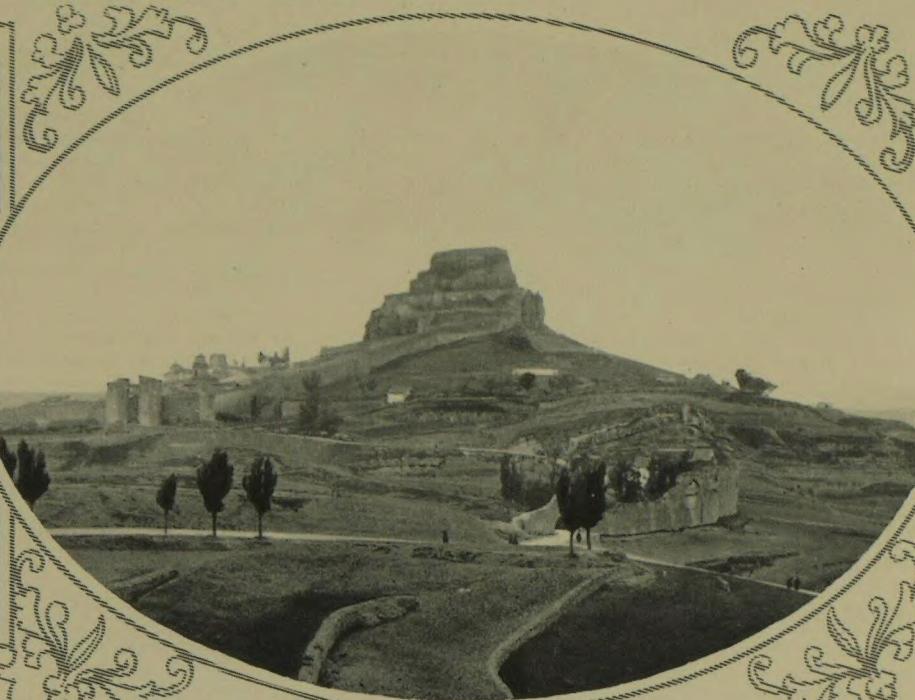
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AN EYE-WITNESS IN FRANCO SPAIN: WARLIKE AND PEACEFUL ACTIVITIES.

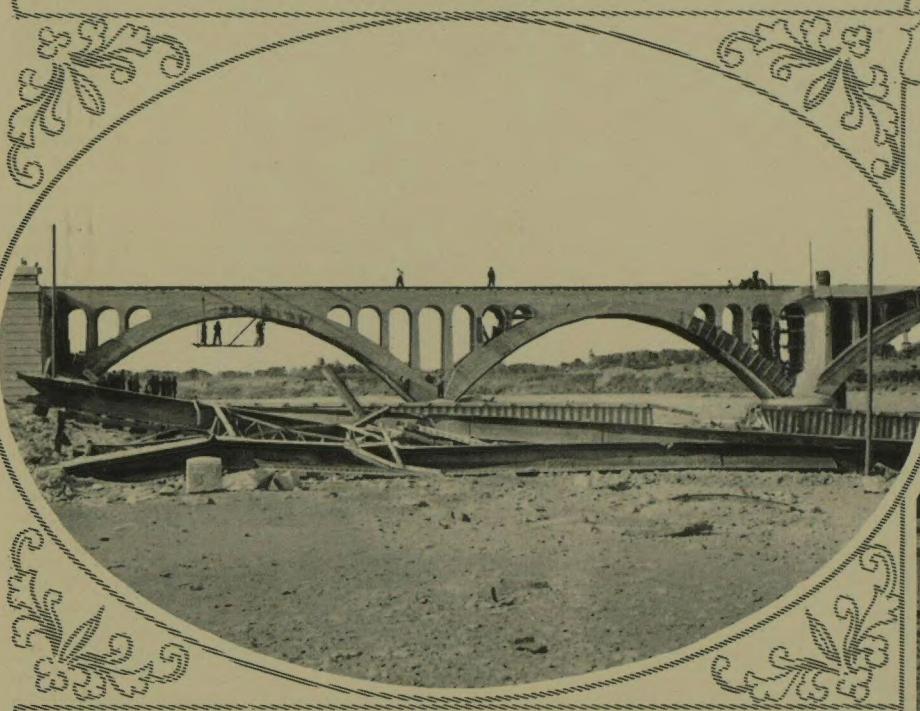
PHOTOGRAPHS BY OUR SPECIAL CORRESPONDENT AND ARTIST J. L. ALEXANDER.



IN THE AREA OF THE MOST RECENT NATIONALIST CONQUESTS: RECRUITS BEING DRILLED AT VINAROZ, ON THE MEDITERRANEAN COAST—THE MAN ON THE EXTREME LEFT BRINGING OUT RIFLES FOR DISTRIBUTION.



MORELLA: THE PICTURESQUE ROCK FORTRESS, WHICH HAS FIGURED IN NUMBERLESS WARS IN SPAIN AND WAS A STARTING POINT FOR THE NATIONALIST MARCH OFFENSIVE AGAINST CATALUNIA.



IN THE WAKE OF GENERAL FRANCO'S LAST OFFENSIVE: A RAILWAY BRIDGE BETWEEN HUESCA AND LERIDA BEING RECONSTRUCTED WITH THE GREATEST RAPIDITY BY SPANISH ENGINEERS.



IN THE FRONT LINE: THE PARTIALLY DESTROYED BRIDGE AT AMPOSTA, WHERE NATIONALISTS AND GOVERNMENT TROOPS FACE EACH OTHER ACROSS THE EBRO; LOOKING TOWARDS THE GOVERNMENT POSITIONS.



"NATIONAL SYNDICALISM" IN FRANCO SPAIN: PRETTY MEMBERS OF ONE OF THE WOMEN'S SYNDICATES MARCHING IN A "FALANGE ESPAÑOLA" PROCESSION IN BILBAO.



WITH THE "FOREIGN LEGION": LEGIONARIES, WHO INCLUDE BELGIANS, GREEKS, FRENCHMEN AND AMERICANS, BESIDES SPANIARDS, WITH THEIR CANTEEN, WHICH IS RUN BY A VETERAN LEGIONARY.

The photographs obtained by our special correspondent, Mr. J. L. Alexander, afford concrete evidence of conditions on the Nationalist side in Spain. The status of the "Falange Española," the party of National Syndicalism, may elude any of our readers who are accustomed to associate Syndicalism with extreme socialist trades-union doctrines. Syndicalism, it may be recalled, got its Fascist connotation in Italy, where Labour Syndicalism is one of the most important aspects of the

corporative Fascist state; but Fascist Syndicalism, unlike the Socialist unions, accepts the patriotic idea, recognises the importance of capital, and considers the fate of the workers as bound up with the whole nation. In Spain there is a certain likeness between the social customs of the Navarrese (whose Requeté forces have won so many victories for General Franco) and the corporative system advocated by the Phalangists. The Phalangists and Requetés were merged into one party last April.

BOOKS OF THE DAY.

TO-DAY the dominant subject is the state of Europe, and, whatever may be happening by the time these lines appear, the books now to be mentioned will retain at least a retrospective interest. They represent various and often conflicting opinions and points of view.

Since Europe's present troubles are a legacy from the Great War, and that war itself was a bequest from a long and complicated line of testators, let us begin with two books that go back to a period during and before that event. First comes "THE KAISER ON TRIAL." By George Sylvester Viereck. With Prefatory Notes by James W. Gerard (formerly U.S. Ambassador to Germany) and Colonel House, and a Letter from Bernard Shaw. With 40 Illustrations (Duckworth; 21s.). Here the arraignment of William II., promised in the Versailles Treaty but never carried out, is dramatically presented as taking place before the bar of history. "The trial form," writes the author, "is a novel literary device for presenting the case effectively; it is not essential to my argument." And again: "Witnesses are cited from the living and the dead. The statements of the Prosecution are borrowed, sometimes verbatim, from state documents and the writings of hostile historians. The arguments of the Defence are drawn from a vast literature presenting Germany's case."

Mr. Shaw commends this "new method in the writing of history" as "far the most effective and readable." Undoubtedly it produces "a certain liveliness," but it does not make for brevity. The sections of "evidence" tend to become long historical and biographical essays, where it is sometimes difficult to disentangle actual records from dramatic reconstruction. Personally, I should rather have preferred a single straightforward study combining narrative and argument. Nevertheless, the conduct of this "trial" is a remarkable *tour de force*.

Colonel House and Mr. Gerard both praise Mr. Viereck's work, reserving the right to disagree with him on certain points. One notable divergence occurs also between Colonel House and Mr. Shaw in their respective estimates of Britain's Foreign Minister in 1914. Mr. Shaw says: "Grey . . . was incapable of telling the truth on any political subject because he never knew what the truth was: his brains being those of a naturalist, not of a diplomatist. . . . The war was the price that England paid for encouraging Grey's folly and callousness in dealing with Egypt." Colonel House, on the other hand, writes: "From my personal contacts with the Kaiser at Potsdam, I reached the conclusion that his political sense was such that, if the plans formulated with him and that fine idealist and statesman, Sir Edward Grey, had not been wrecked by the overnight march of events, the war could have been avoided." These comments suggest that other defendants about whom opinions differ might be put into the literary dock.

That Mr. Viereck was well qualified to handle the present case is obvious from his account of his long personal acquaintance with the ex-Emperor, with whom he has often stayed at Doorn, and for whom he acts as sole Press representative in America. His personal impressions during visits to Doorn are among the most interesting things in the book. In one letter quoted, the Kaiser writes: "He converted many Americans from their mistaken attitude towards me as the Devil who let loose the War." Mr. Viereck also talked or corresponded with many of the leaders on both sides, including Hindenburg, Ludendorff, Joffre, Foch, and Clemenceau.

As to documentation, he has drawn upon "innumerable archives and books" and "waded through oceans of newspaper cuttings." Apart from its historical purpose, the author hopes that his work may act as a deterrent against a fresh catastrophe. "There is probably no one," he writes, "who really wants war. But, ensnared by their own propaganda, led astray by the will-o'-the-wisp of idiosyncrasies, shibboleths and illusions, their feet will stumble into the pit as they stumbled twenty-four years ago. Now more than ever before it is vital for our

well-being to recall the events that led to the conflict. Unless we understand thoroughly the errors of the past, we cannot act wisely now. The present volume dramatises in the person of William II. the events that preceded the World War. It is an attempt to probe the mystery of what happened and an admonition against its repetition."

Queen Victoria and Prince Bismarck figure in Mr. Viereck's pages among the august shades whom History, appearing alternately as counsel for the prosecution and the defence, summons as witnesses at the Kaiser's trial in the court of the world's mind, with the world's conscience as jury. With the portrayal of the Iron Chancellor on that occasion it is interesting to compare the first-hand evidence of his political acts and conversations at an earlier period, occurring, *passim*, in a new biography of an eminent British diplomat—"AMBASSADOR TO BISMARCK": Lord Odo Russell, First Baron Ampthill. By Winifred Taffs, M.A., Ph.D. Illustrated (Frederick Muller; 15s.). This is the first study of his career in Berlin that has been published, although in his day he was a personage of high importance, and, when he died (in 1884), Bismarck himself said that "England might give a

successor to the Ambassador that she had lost, but could not expect to replace him." The interest of the book is mainly public and political, for, as the author mentions, "private letters have been destroyed" and she has had to rely on official correspondence and despatches in the Foreign Office, supplemented by the collation of material widely scattered in memoirs and other sources. Hence the reader sees more of the diplomat than of the man.

In books of this sort it is very striking to find how history anticipates itself. Thus in 1881 the murder of Tsar Alexander II. awoke Germany "to the great danger of the spread of subversive doctrines," and there was talk of an international conference "to combat the growing menace of Nihilism." Again, Bismarck, who was something of a "Dictator," was "no believer in Parliamentary Governments." By way of contrast, "the whole Jewish question was mixed up with the great Hebrew financial houses in Berlin, one of whose magnates was in closest touch with Bismarck." In 1883 Lord Odo writes, in a "secret" despatch, that Italy's adhesion to the Austro-German alliance "would be a step towards the realisation of Prince Bismarck's idea of a 'peace league' of European Powers." In 1884 we find the question of colonies cropping up, and Lord Odo mentions "the great and growing impatience of the German people for the inauguration of a colonial policy." Thereupon Bismarck "made a long-expected statement in the Reichstag in which he laid down the principles upon which he would support German colonial expansion," and referred to "the firm will of the German nation to protect each German according to the motto 'Civis Romanus sum.'" How topical it all seems!



SOLD FOR 232,000 FRANCS AT THE PARIS SALE OF THE COLLECTION OWNED BY THE DUC DE TRÉVISE: "TROIS TROMPETTES À CHEVAL," BY GÉRICAULT—A STRIKING WORK BY A FAMOUS FRENCH PAINTER.



BOUGHT FOR THE NATIONAL GALLERY, BY SIR KENNETH CLARK, FOR 60,200 FRANCS, FROM THE COLLECTION OF THE DUC DE TRÉVISE: "CHEVAL ISABELLE TIGRE, EFFRAYÉ PAR LA FOUDRE," BY J. L. A. T. GÉRICAULT (1791-1824).



BOUGHT BY THE LOUVRE, FOR 310,000 FRANCS, FROM THE PRIVATE ART COLLECTION OF THE DUC DE TRÉVISE: "LA FOLLE," BY GÉRICAULT, THE MOST IMPORTANT LOT IN ONE OF THE GREATEST PARIS ART SALES OF RECENT YEARS.

One of the most sensational sales of a private art collection that has taken place during recent years in Paris was that of the Duc de Tréville, held at the Galerie Charpentier, on May 19. It is rare indeed that such a unique collection comes up for public auction. The outstanding feature of this sale was the number of paintings and drawings of unusual quality by Géricault. Works by this nineteenth-century French master are comparatively unknown in the public museums, so the public sale of several of his most important canvases was a noteworthy event. Many well-known art historians, experts, collectors and connoisseurs, besides dealers and buyers for public galleries and museums, were present. A number of the major paintings were acquired by museums. "Le Cheval isabelle tigre, effrayé par la foudre" ("A speckled grey horse frightened by thunder"), one of Géricault's finest works, was bought for the National Gallery, London. The Louvre purchased four works—"La Folle," "Etude pour le plafond du Louvre," "Etude pour le Radeau de la Méduse," by Géricault, and "Soldats au repos dans une Auberge," by Michelin. Among other museums those of Rotterdam and Kansas City were prominent purchasers.

Whatever the world's verdict may be on the question of William II.'s alleged "war guilt," there is evidence in this biography that no charge of Anglophobia could be laid against his grandfather, William I. On the last two pages we read: "He hoped, above all, that he [Lord Odo] would cherish his earnest desire that those relations of confidence so happily established between England and Germany and so essential to the future peace of Europe would be continued by his son and successor."

Shakespeare's phrase—"A mad world, my masters!"—has been found appropriate at many subsequent periods. I cannot recall that in 1927 it was any madder than usual, but in a note relating to that year the author of "The Kaiser on Trial" says: "The Emperor jestingly remarked that the 'bacillus of political lunacy' was virulent in the world, and he suggested that it was high time to choose directors fit to serve on a board for the International Political Lunatic Asylum." Much the same idea seems to have occurred, in the present year of Grace, to the author of "INSANITY FAIR." By Douglas Reed (Cape; 10s. 6d.). This is an incisively written book with an element of autobiography, but mainly a picture of political Europe, with its international intrigues and rivalries, as seen by a noted correspondent of acute perception and long experience since the Great War, in which he served. The author has a gift for sarcastic criticism. His tone is anti-German and anti-Dictatorship, while those who revel in slashing attacks on the incompetence of British Governments and the fatuity of British policy will find in it much telling argument on their side. From all this it is a relief to turn to occasional happy memories of travel, free from politics, such as that describing a bathe from a boat in the Lake of Geneva, an experience which I too have enjoyed.

In his allusions to Spain—"one of the few side shows in 'Insanity Fair,'" he says, "that I have not visited"—Mr. Reed discreetly omits to suggest that the leaders of the Nationalist rebellion had any reasons for starting it. Those who have seen Dean Inge's letters to *The Times*, and kindred comments, will appreciate that certain reasons did exist, although possibly not convincing to devotees of the Bolshevik faith. Another reference to the terrorism against which Franco revolted occurs in "SPAIN'S ORDEAL": A Documented Survey of Recent Events. By Robert Sencourt. With Sketch Maps (Longmans; 10s. 6d.).

Mr. Sencourt here continues his study of Spanish history at the point where he left off in his previous work, "Spain's Uncertain Crown." In the present volume "six chapters," he says, "show Spain moving towards the war. The rest show how the war has proceeded. . . . My

(Continued on page 1024)

IN BARBIZON HOUSE: NINETEENTH-CENTURY FRENCH ART EXHIBITED.

REPRODUCTIONS BY COURTESY OF BARBIZON HOUSE, 9, HENRIETTA STREET, W.I.



"HONFLEUR; LE VIEUX BASSIN."—PAINTED 1822-5 BY J. B. C. COROT (1796-1875).
(11½×16 in.)



"L'ABORDAGE."—PAINTED IN 1878 BY EUGÈNE BOUDIN (1824-1898).
(15½×20½ in.)



"PÂTURAGE; NON
LOIN DE LA
MER."—BY
THÉODORE ROUS-
SEAU (1812-1867).
(13×21½ in.)



"THE FAGGOT GATHERERS."—BY J. F. MILLET (1814-1875).
(11½×7 in.)



"THE FERN GATHERER."—BY N. V. DIAZ DE LA PENA (1807-1876).
(16×23½ in.)

WE reproduce here six of the paintings in the summer exhibition at Barbizon House, which is composed this year of works by nineteenth-century French artists. When the bourgeois of France came into their own, about 1830, fame was won by a group of popular landscape painters who were influenced to a certain extent by Constable and the Norwich School, as well as by Hobbema and other Dutch landscape artists. Théodore Rousseau is probably the best known of them to-day. More than the others, he tended to introduce a romantic note into his pictures by recording effects of light which seemed to correspond with human moods. Others of the circle were Charles-François Daubigny and Henri Harpignies; while related to them was Diaz de la Pena, a French artist of Spanish parentage, who varied landscape painting with little groups of nude figures, and was clearly influenced by Delacroix. But the outstanding landscape painter of the period was, of course, Corot. It was in 1822, when he was twenty-six, that the death of a poor relation permitted Corot's father to make over to him a small allowance; and to give him permission to devote himself to art. Corot went off to Normandy and painted at Rouen and elsewhere on the coast. It was during this period that the view of Honfleur here seen was painted.



"LE SOIR AU BAS-MEUDON."—PAINTED BY C. F. DAUBIGNY (1817-1878) IN 1857.
(15×26 in.)

A TEMPLE RESURRECTED FROM ANOTHER BUILDING'S FOUNDATION MATERIAL AFTER 3000 YEARS.

THE 12TH-DYNASTY SHRINE OF SENUSRET I., OF A HITHERTO UNKNOWN FORM, DEMOLISHED WITH OTHER TEMPLES TO MAKE FOUNDATIONS FOR THE 18TH-DYNASTY PYLON OF AMENOPHIS III., NOW REBUILT FROM ITS ORIGINAL STONES: A MONUMENTAL WORK OF RESTORATION AT KARNAK.

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THE reconstruction of a 12th-Dynasty temple of Senusret I. from the original fine limestone blocks discovered by M. Pierre Lacau, then Director-General of the Egyptian Antiquities Department, in the great 18th-Dynasty pylon of Amenophis III. at Karnak, has just been completed. This very difficult work has taken over thirteen years to accomplish and has resulted in what is authoritatively described as the finest standing ancient monument in Egypt. When it was found that the pylon was sinking on its foundations, M. Lacau decided that while strengthening the monument it would be an excellent opportunity for removing the large number of limestone, alabaster and other blocks which had been pulled down from temples of an earlier date and re-used in the building of the pylon by Amenophis III. This important task, as 12th-Dynasty temples are very rare indeed, was entrusted to M. Chevrier, Director of Works at Karnak, who gives the following account of the operations.

"Our work has lasted since 1924—it could only be carried out when the infiltration water from the Nile was low—and has brought to light 951 stone blocks belonging to eleven different monuments. These blocks, at first placed in the order of their discovery, are now arranged according to monuments over a large area cleared for the purpose. Of these monuments we have two which are practically complete. One is that of Senusret I. of the 12th Dynasty; the other belongs to the early 18th Dynasty. The former, belonging to a period of which we have very few monuments, has just been reconstructed. It is of white limestone, a material usually employed in the Middle Kingdom, which explains the disappearance of the monuments of this period, since all those above ground and even below ground were used as quarries for burning lime until the creation of the Antiquities Department, which put a stop to such vandalism.

This monument is of a form hitherto unknown. It is of more or less square plan and raised on a base approached on opposite sides by two stairways flanked by very low balustrades with rounded tops. In the middle of each stairway is a sloping way on which the sled carrying the tent and the statue of Amen, in whose honour the temple was built, could slide down on the occasion of feasts, when the figure of the god was paraded in the surrounding towns

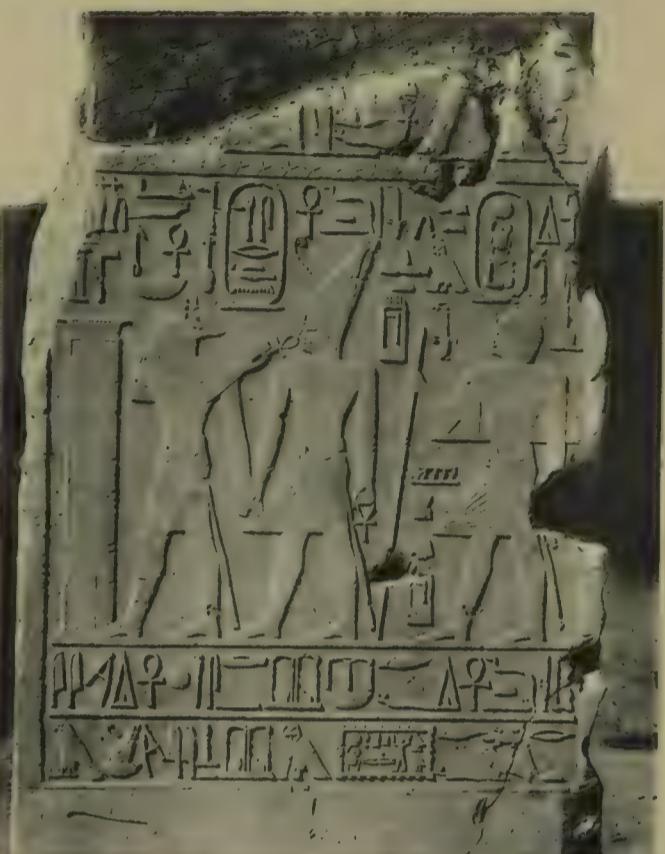
in four rows parallel to the axis and completed for the front and back façades by two rows at right angles to the others. On the lintels are roof-slabs which cover the whole monument in three bays and project slightly to form the cornice.

"The decoration is of very careful work, consisting of (1) on the base a table of numbers of which the meaning is still uncertain; (2) on the outside of the base of the pillars and on both the outer and inner sides of the balustrade a list of every nome (province) of Egypt, together with the names of its capital and its gods. This list is of great importance, being the most ancient known. It also enables us to orient the monument, since the nomes of Lower Egypt would be on the north side and those of Upper Egypt on the south. The front and back bases bear, instead of the list of nomes, figures of Nile gods bringing their usual offerings. (3) On all the pillars above the surface occupied by the nome list or a plain surface of the same dimensions there are, first, two lines of horizontal inscriptions recording the fact that the monument was erected on the occasion of the first jubilee of King Senusret I.; above these are scenes of the king making offerings to the god Amen-Re, often represented under the form of the god Min. On the faces of the rectangular columns, which are larger than the rest, there are three figures which in some cases show the presentation of the king by Monthu to Amen-Re. This is interesting, since it confirms the date at which Monthu, the ancient god of Thebes, had ceded his position to Amen-Re, first as patron god of the town and subsequently as the supreme god of Egypt. Above the scenes is a religious text in vertical columns surmounted, according as the columns are square or rectangular, by an exquisitely worked vulture or falcon, or both, facing each other. (4) Finally, on the lintels runs the dedicatory inscription relative to the building, where it is definitely stated that it was erected by Senusret I. to the glory of his father Amen-Re, of good white stone from Tura.

square (62 x 64 cm., or about 2 ft. by 2 ft. 1 in.). The outer columns, except those of the front and back, are connected by a balustrade with rounded top about one metre (3 ft. 3½ in.) high. The lintels are arranged

blue, and the cornice bears a decoration imitating palm fronds, which are painted alternately blue, white and red. No traces of colour can be seen on the other portions, but the presence of small holes leads us to believe that they were covered with gold foil held in place by pegs. The reconstruction was based on studies made by M. Lacau and myself in collaboration, and the foundations were laid last year, the first stone being put in position on Dec. 9 and the whole finished by March 11.

"The blocks of the building, which had supported the enormous weight of the pylon for more than 3000 years, were nearly all broken, and if the



THE PHARAOH IN WHOSE HONOUR THE NEWLY-RESTORED SHRIE AT KARNAK WAS BUILT, MORE THAN 4000 YEARS AGO: SENUSRET I., LED BY THE HAND BY ANUBIS, THE JACKAL-HEADED GOD OF THE UNDERWORLD—A RELIEF FROM THE TEMPLE OF SENUSRET, HERE DESCRIBED, AND ILLUSTRATED OPPOSITE.

Both Anubis and Senusret, it will be noticed, are holding in one hand an ankh, the sign of life, and the king is wearing the double crown of Upper and Lower Egypt. The third figure (on the right), also believed to represent Senusret, is wearing a cape—a garment that is said to be unique in Egyptian art of this period.

decoration is in good condition it is owing to the layer of mortar which bound them together. One column only is intact, and it took us twenty-eight days to extract it from the foundations of the pylon. The lintels had suffered least by reason of their small size. Two of these, however, were broken into small fragments, and all the roof-blocks and paving-stones were in very small pieces. The first job was the restoration of the different elements of the building. Without entering into too many technical details, it may be said that I was obliged to remove the central portion of each column and architrave and run in a quantity of reinforced concrete in order to keep the different portions in place and to support the weights that they had to sustain. The fragments of the roof-blocks were held together by pieces of iron girder, and the reconstruction was then begun.

"We need not enlarge on the delicacy of the work, since the accompanying photographs speak for themselves. Elaborate precautions were taken to avoid any risk of damaging the splendid reliefs, and the Karnak workmen, long used to difficult work of this kind, made it a point of honour that this should not occur. The finishing touches to the work were the putting in place of many little pieces which had been carefully collected during the extraction of the blocks. The plaster of Paris used in filling the gaps was finally painted the colour of the stone, so that the restorations are not visible. It is interesting to note that the name of this building figures on another monument found in the same foundations and dating back to the reign of Queen Hatshepsut, where it is mentioned in a list of shrines. This proves that it was in use for more than 500 years."

Mr. Engelbach, the eminent authority on Egyptology and Curator of the Cairo Museum, commenting on the work, says that the Temple of Senusret I. now ranks as the finest standing monument of ancient Egypt, not only from an architectural, but a sculptural point of view, as the carvings are the work of one of the best periods of Egyptian history. Historically also, he says, it is of extreme importance for the valuable lists of provinces and deities. Mr. Engelbach adds: "Nothing but the most amazing method and a thorough knowledge of architecture could have brought this fine monument into being. M. Chevrier is indeed to be congratulated."



MASTERLY EGYPTIAN ART OF THE 12TH DYNASTY PERIOD: "AN EXQUISITELY WORKED VULTURE," SHOWN IN FLIGHT WITH OUTSPREAD WINGS, AND CLUTCHING IN ITS TALONS AN ANKH (THE SIGN OF LIFE)—PART OF A MURAL RELIEF IN THE RESTORED TEMPLE OF SENUSRET I. AT KARNAK.

and villages. On the base stand sixteen columns arranged in groups of four supporting architraves (or lintels) and a flat roof. The columns of the back and front façades at the top of the stairways are rectangular and support both the longitudinal and transverse architraves. The eight others are nearly

"The decoration, both in the hieroglyphics and in the scenes, is extremely carefully done. All is in low relief except the faces of the doorways giving the royal titulary, the nome list, the figures of the Nile gods and the table of numbers, which are incised. The incised signs on the doorway are painted

A 12TH-DYNASTY EGYPTIAN SHRINE REBUILT FROM ITS SCATTERED REMAINS.

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RECONSTRUCTED FROM LIMESTONE BLOCKS USED (AFTER REMOVAL FROM OLDER BUILDINGS) AS FOUNDATIONS FOR THE 18TH-DYNASTY PYLON OF AMENOPHIS III, WHICH THEY SUPPORTED FOR 3000 YEARS : THE 12TH-DYNASTY TEMPLE OF SENUSRET I., RESTORED TO ITS ORIGINAL FORM AT KARNAK—A SIDE VIEW SHOWING BOTH STAIRWAYS.



THE RESTORED TEMPLE OF SENUSRET I., AT KARNAK : A FRONT VIEW, SHOWING THE SLOPE AMID THE STAIRWAY FOR SLIDING DOWN A SLED BEARING THE STATUE OF AMEN ON FEAST DAYS ; A GRANITE ALTAR WITHIN ; AND ON WALLS AND PILLARS RELIEFS AND INSCRIPTIONS, INCLUDING AN IMPORTANT LIST OF EGYPTIAN PROVINCES.

As explained in the article on the opposite page, the building illustrated in the above photographs is a restoration of the 12th-Dynasty shrine of Senusret I. at Karnak, rebuilt from the original materials which, when the shrine was pulled down in antiquity, were used as foundations for the 18th-Dynasty pylon of Amenophis III. The recovery of the ancient limestone blocks, from among the remains of eleven temples demolished when the pylon was erected, and the careful preservation from damage of the beautiful reliefs and highly important inscriptions, was an immense task that occupied thirteen years and has only recently been

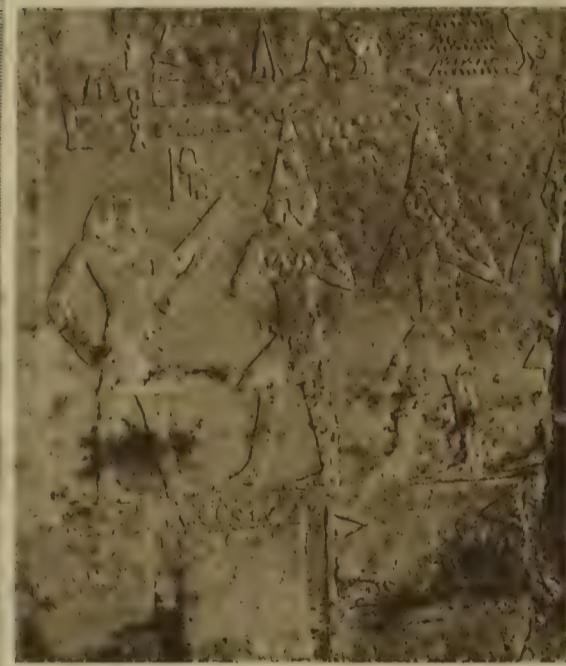
completed. The result is a triumph for the Egyptian archaeological authorities entrusted with the work, and the restored shrine is regarded by some as the finest standing monument of ancient Egypt. In the lower photograph may be seen in the background part of the Bubastid wall which encloses the temples at Karnak. In a chronological list of Pharaohs in the late Dr. James Baikie's book, "Egyptian Antiquities in the Nile Valley," the approximate date of Senusret I., of the 12th Dynasty, is given as 2192-2147 B.C. The same authority gives the date of Amenophis III., of the 18th Dynasty, as 1412-1376 B.C.

A GREAT "OLD KINGDOM" FIND IN EGYPT: PAINTINGS 4500 YEARS OLD.

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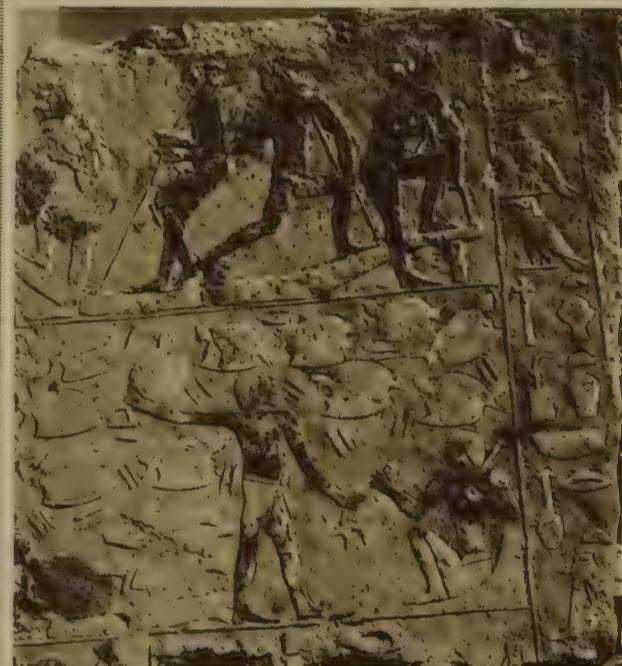
1. A HOUND ATTACKING A GAZELLE AND AN ORYX (RIGHT) LICKING HER YOUNG: AN EXAMPLE FROM THE MOST COMPLETE SERIES OF EGYPTIAN ANIMAL PAINTINGS OF THE OLD KINGDOM PERIOD—A SCENE FROM THE WALLS OF A CAUSEWAY LEADING TO THE FUNERARY CHAPEL OF A 5TH-DYNASTY PHARAOH AT SAKKARA.



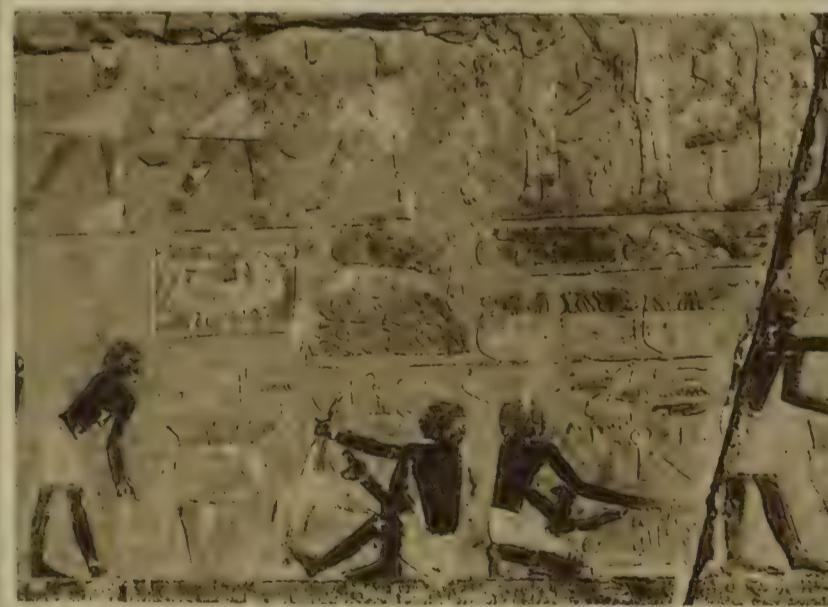
2. PRIESTS IN CONICAL HATS RECEIVING INSTRUCTIONS (READ FROM A PAPYRUS) FOR A FUNERARY DANCE: A SCENE FROM THE MASTABA OF A 6TH-DYNASTY PRINCE.

REMARKABLE painted scenes and inscriptions depicting daily life in ancient Egypt 4500 years ago have been discovered near the Step Pyramid at Sakkara by Professor Selim bey Hassan of the Egyptian Antiquities Department. They form the largest known collection of such material dating from the Old Kingdom period. Very interesting are scenes showing work in the fields, such as gathering figs, harvesting corn, collecting honey, bird-catching, and animal-breeding. All are in well-preserved coloured relief and indicate a land of riches and plenty. Bartering in the market-place, beating out gold-leaf, casting metal, polishing utensils of gold and stone, weighing with a very fine pair of scales—all these are recorded in coloured relief on the walls. Especially fine are the groups of animals, the most complete collection found in the Old Kingdom. They include giraffe, unknown elsewhere in the Old Kingdom, oryx (Fig. 1), ibex, stag, gazelle (Fig. 1), lion, hyena, wolf, fox, hunting-dogs (Fig. 1), hedgehogs, bulls, sheep, and goats. Among twelve mastabas excavated was that of Her-neb-Kaw, a royal son and Vizier of the VIth Dynasty. It originally belonged to a Vizier named Akhet-Hetep, who probably lived during the reign of

[Continued below.]



3. SHOWING (IN THE LOWER PANEL) MEN DRYING AND CURING FISH: A SCENE FROM THE WALL OF A PILLED HALL IN THE 6TH-DYNASTY MASTABA AT SAKKARA.



4. ANCIENT EGYPTIAN CULINARY OPERATIONS DEPICTED IN A 6TH-DYNASTY MASTABA: (LOWER PANEL) A MAN WITH A FAN COOKING FOWLS ON A STOVE; ANOTHER PLUCKING A GOOSE; AND A THIRD CUTTING MEAT.



5. A PROCESSION OF ATTENDANTS BEARING OFFERINGS: ANOTHER PART OF THE SAME PAINTED RELIEF AS IN FIG. 4, ON THE WALL OF THE MASTABA OF HER-NEB-KAW, A PRINCE AND VIZIER OF THE 6TH-DYNASTY.

King Unas. Having usurped the tomb, Her-neb-Kaw proceeded to erase his predecessor's name from all the walls and to substitute his own. The mastaba is remarkable for the scenes covering the walls, many of them unique, and also for its fine architecture. It contains a chamber the roof of which is supported by nine white limestone columns, on each of which is painted a figure of the deceased with his name and titles. On the north wall of the chamber he is seen seated playing draughts and watching dancers, who are accompanied by an orchestra of men playing the lute and flageolet, while servants file past bearing offerings of meat, bread, fruit, and flowers (Fig. 5). A funerary scene (Fig. 2) shows

figures wearing long conical head-dresses listening to instructions read from a papyrus before performing a religious dance. Another scene depicts the dead man's sarcophagus on a boat, with a priest and priestess standing guard at each corner. The boat is being hauled with ropes by four priests. There are pictures of men drying and curing fish (Fig. 3), picking papyrus, irrigating the land and cutting down trees, while others train hunting-dogs, and so on. Most of these scenes are strongly reminiscent of those in the famous tomb of Ti at Sakkara. Another portion of the wall is inscribed with the noble's will, which begins with the cryptic sentence: "I have said, I have done, and I remember."

ART RELICS OF EGYPT UNDER THE 5TH DYNASTY : SAKKARA SCULPTURES ; COPPER AND ALABASTER WORK.



1. INSCRIBED WITH THE OWNER'S NAME ON THE PEDESTAL: A SIDE VIEW OF THE ALABASTER HEAD-REST IN FIG. 3, SHOWING A HAND AT THE TOP. (Centimetre scale to indicate size.)



2. ALABASTER WORK OF THE 5TH DYNASTY IN THE OLD KINGDOM: AN OFFERING-TABLE MADE FOR AN ANCIENT EGYPTIAN PERSONAGE BEARING THE NAME OF BEBI.



3. AS SEEN FROM THE FRONT: ANOTHER VIEW OF THE ALABASTER HEAD-REST (SHOWN IN FIG. 1) REPRESENTING, AT THE TOP, A PAIR OF UPRAISED HANDS. (With centimetre scale.)

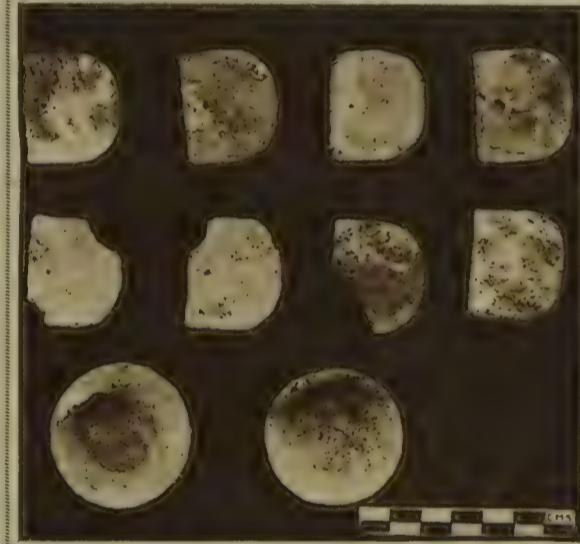
ONE of the most important discoveries during the past year at Sakkara is that of the route connecting the Valley Temple with the funerary chapel of King Unas, the last Pharaoh of the Vth Dynasty. The walls flanking the route are constructed of white Tura limestone and it is paved with slabs of the same material. It was roofed with large blocks of limestone. The ceiling is painted blue to represent the sky and the stars, and the side walls, which were more than 9 ft. high, were covered with scenes [Continued below.]



4. COPPER ARTIFACTS OF ANCIENT EGYPT FOUND AT SAKKARA: A TYPICAL ASSORTMENT OF CHISELS. (With centimetre scale to show their dimensions.)



5. RA-KHUF'S WIFE CARRYING A CHEST ON HER HEAD, WITH A CALF (LED BY A STRING ORIGINALLY HELD IN HER LEFT HAND): A PAINTED WOODEN STATUETTE.



6. ANCIENT EGYPTIAN CRAFTSMANSHIP REVEALED BY THE SAKKARA DISCOVERIES: COPPER AXE-BLADES AND CUPS. (With centimetre scale.)

and inscriptions. The route itself is 765 yards long and about 7 yards wide. Close to the funerary chapel were discovered traces of a limestone sunboat measuring about 49 yards by 7½ yards, built in connection with the construction of the pyramid. We may conclude that officials and princes of this period copied in their tombs scenes from the royal route and at the same time adopted the funerary ritual hitherto reserved for the Pharaoh. The Valley Temple itself was found to lie 765 yards east of the chapel on the edge of the cultivation. More than 300 stelæ and false doors, some of very fine work, were found here, and the task of clearing the temple is still in progress. Twelve mastabas belonging to nobles of the Vth and VIth Dynasties were excavated, and some yielded a large number of interesting objects and texts. Two fine painted wooden statuettes were found in the mastaba of Ra-Khuf, a Provincial Governor and "President of the Judgment Hall." One of these represents Ra-Khuf wearing a wig and holding a sceptre in his right hand and a long stick in his left, and the other his wife carrying a chest on her



7. THE EGYPTIAN NOBLE WHOSE TOMB WAS INSCRIBED WITH A CURSE ON VIOLATORS, WITH THREATS OF HAVING THEIR HEADS "TWISTED OFF LIKE A GOOSE'S": WHITE LIMESTONE STATUETTES OF NY-ANKH-PEPY. (With centimetre scale indicating size.)

the sarcophagus was found a necklace and a head-rest of alabaster in one piece in the form of two arms raised to support the head (Figs. 1 and 3). At the entrance to the burial chamber were found arranged in line four limestone statuettes of the deceased seated on a throne (Fig. 7). Among the collection of objects found in this tomb, all of which bear his name and titles, was a fine copper brazier. Other copper objects found at Sakkara included a number of chisels (Fig. 4), axe-heads and cups (Fig. 6).

such refreshment, to pray to the gods to give him these drinks. Nevertheless, his tomb was robbed, probably soon after the burial. The robbers, however, to escape the effects of the curse, took care to cover the whole façade with a layer of plaster. The skeleton was found lying on a wooden bed inside the sarcophagus, on the outside of which are painted his name and titles, with two eyes to enable him to look upon the outside world. Around the bed is a funerary text partly incised in hieroglyphics and partly written in hieratic characters in black ink. Inside

The World of the Theatre.

By IVOR BROWN.

PLAYING FOR CRUMMLES—AND KINGS AND QUEENS.

"THERE is nobody who can act 'The Bells' nowadays," our seniors will remark. "And if there were," retorts the junior, "he would not want to act 'The Bells.'" Were such remarks passed in the foyer of the Lyceum Theatre during the Irving Centenary Matinée? If not, they might have been. For the paramount moral and chief doctrine of that interesting afternoon was not the greatness of Irving—nobody in his senses disputes that Irving was great to his own age—but the difference of Irving's theatre from our own.

The symbol of the Drama when Irving was a youngster was a tattered gentleman notable for spats which hardly concealed his broken boots, for his moth-eaten fur coat, and for his black sombrero hat. Out of pocket and down at heel, he did everything, from ordering a drink to borrowing the price of it, with as much flourish as if he were king in a Babylon or at least solvent in the saloon bar of the Bodega. In one of the episodes of Mr. Knoblock's play, "Here's to Our Enterprise," which was specially written for the Irving Centenary, Mr. Baliol Holloway vividly impersonated exactly this creature, known later as a "laddie" because that was his general term of endearment and invocation. Mr. Laurence Olivier also gave us a glimpse of the Dickensian Jingle, who might be described as the same "card" found rather earlier in the pack. Of course, the *locus classicus* for study of the haunts and habits of the type is "Nicholas Nickleby." Henry Irving was born just while "Nicholas Nickleby" was being written and

seems to us unnecessary and even absurd. Of course he comes; of course he leaves; of course he is alone and unobserved. We have eyes in our heads. Anybody can notice that. Soliloquies and asides of this kind went out of fashion when more natural methods of stage-craft came in. The very modern anti-realists may like to bring them back, but in most forms of popular theatre they are "out." I suppose that the nearest thing to the Irvingite Drama

out of their element. However, their performances did the required trick of assisting Irving's glory, for the only deduction to be made by those who never saw the master (probably far more than half the audience at the Centenary Matinée) was that Irving must have been superhuman if he could persuade the public to accept as greatness W. G. Wills's sob-stuff about "Charles I," the fustian of "The Bells," the childish stage-trickery of "The



"THE ENGADINE EXPRESS," AT THE LONDON COLISEUM: TRUDI LINK AND THE SKATING CHORUS IN THE LOVELY "SYMPHONY IN FEATHERS," ONE OF THE FEATURES OF THIS ELABORATE ICE-SPECTACLE.

"The Engadine Express," Sir Oswald Stoll's elaborate ice-spectacle at the London Coliseum, is worthy of its secondary title, "Rhythm on the Ice." One of the loveliest scenes is "Symphony in Feathers," in which ostrich plumes are used effectively. The cast includes Pamela Prior, World Professional Champion of 1937, Trudi Link, N.S.A. Gold Medallist, and other famous skating personalities.

is now, oddly enough, to be found in those Left Wing theatres and theatre-clubs where the young poets are spurning the Edwardian realism of the Fourth Wall and reintroducing the direct attack on the audience with speechifying, choral chanting, and so on. Irving would have understood what our rebels are trying to do; namely, to freshen things up and give the audience a jolt. He would not, on the other hand, have

Lyons Mail," and the crude melodrama of "Louis XI." Our grandfathers took these to be good enough; even to be grand plays. A new generation of authors and critics came along and made hay of the old simplicities. A new generation of actors came along and rejected the technique and the ambitions of the "laddie" school of performance. The gentleman with more fur and flourish than fiscal resources has vanished. Search for him any noon, when the actors "at liberty" are loitering at "Poverty Corner," in or about the Charing Cross Road, and he is not there. Irving helped to abolish him.

For what Irving did do was to raise the whole social, as well as the economic and artistic, status of the theatre: he began by playing for Crummles and his kind and ended by playing for Kings and Queens and their kind. At the beginning of the Victorian epoch the social level of the Theatre was almost as low as its intelligence. Irving may not have raised its general intelligence as high as G. B. S. and other austere critics would have wished. But he gave it integrity and dignity. His word was his bond. His name was a thing of gold. His sovereignty over London, all London, the London of the poor quite as much as the London of society, was a domination indeed. And not London only: he took regular tours and was a national hero. That he died in harness and in Yorkshire was typical. Mr. Knoblock contributed a sketch of a Victorian supper given by Irving at which all the notables of his world were present. It was a just reminder of what Irving did for the general estimation of his craft.

We have changed many of the Irvingite stage methods and we prefer very different types of play. That was inevitable. Time marches on and no art can sit still beneath its hurrying feet. If anywhere we have retained Irving's character, we are



"THE PIT QUEUE": A COMIC-RELIEF SCENE AT THE IRVING CENTENARY MATINÉE.

The Irving Centenary Matinée, organised by the "Daily Telegraph and Morning Post," was held at the Lyceum on May 23; and was honoured by the presence of Queen Mary. Scenes from plays in which Irving was famous, with the Irving rôle played by a different modern actor in each case, were knit together by scenes written by Mr. Edward Knoblock, and the whole composition was presented as "Here's to Our Enterprise." Famous actors and actresses seen in the "Pit Queue" photograph are (from l. to r.) John E. Coyle, Leslie Henson, J. H. Roberts, Arthur Riscoe, Vera Pearce, Muriel Aked (behind), Sydne Howard, Adrienne Allen, and Alfred Drayton. (London News Agency.)

died well after Ibsen, Shaw, Granville-Barker and the realists had enormously transformed both the ideals and the technique of the stage. What a chasm of passing years and changing temper did Irving bestride with that famous, dragging gait of his!

When Irving was a boy nobody presented Shakespeare "straight." The old, titivated, mutilated versions were the fashion; most of the tragedies were played with happy endings in the eighteenth and nineteenth centuries. The author was not a person who mattered much in the playhouse. His job was to provide rich opportunities for actors to exploit. The actor was ruler in his own roost. Fidelity to texts, fidelity to life were of no importance compared with theatrical effectiveness. The Crummles public, Irving's first public, wanted sensations, not plausibility. They wanted excitement, colour, glamour, bravura; which, after all, is very much what the majority of "film-fans" want to-day. Irving's life-work was to lift this kind of theatre to its highest possible level. I suppose it would be fair to say that in plays like "The Bells," "The Lyons Mail," and "Louis XI." he made a fine art of sensationalism and raised up the figure of the Lady Melodrama until she took noble rank as Tenth Muse.

In that kind of theatre the obvious was relished. We need not be deemed guilty of vanity if we claim to be a trifle quicker in the uptake than our grandfathers. For an actor to say straight to the audience, "Lo, he comes," "Ha, he leaves me!" or "I am alone and unobserved!"

understood a word of what they were saying. One may take it that Marxian dialectic conveyed in jerky modern verse was not exactly his line of philosophical country or his cup of theatrical tea.

It was arranged for the Centenary Matinée that, while some of our best contemporary actors should appear in extracts from the Irving successes, no Shakespeare should be played. So we saw familiar talents engaged in small portions of unfamiliar plays and trying to project at an audience of 1938 the kind of thing that was deemed "good theatre" in 1878. It was very brave of the contemporary stars to oblige in this manner, for they were bound to be



THE EPISODE FROM "CHARLES I." AT THE IRVING CENTENARY MATINÉE: THE KING (OWEN NARES IN THE IRVING PART) IS ARRESTED BY THE ROUNDHEADS (L. TO R.: SCOTT SUNDERLAND, RONALD SIMPSON, AND GODFREY KENTON). (Graphic Photo Union.)

greatly his debtors. Can we boast that in any one theatre of London to-day there is the prestige that attached to the Lyceum from the 'seventies to the 'nineties?

A SECOND QUEEN ELIZABETH IN NORWICH CATHEDRAL: AN HISTORIC VISIT.



AFTER UNVEILING MINIATURE FIGURES OF THE KING AND HERSELF IN CORONATION ROBES IN NORWICH CATHEDRAL, WHICH QUEEN ELIZABETH VISITED IN 1578: H.M. THE QUEEN, WITH THE DEAN OF NORWICH, INSPECTING THE STATUES IN THE RESTORED CLOISTER.



UNVEILED BY HER MAJESTY: THE STATUE OF H.M. THE KING GIVEN TO NORWICH CATHEDRAL BY SIR HENRY HOLMES.

THE QUEEN ARRIVING AT NORWICH CATHEDRAL TO OPEN THE RESTORED CLOISTER AND UNVEIL STATUES OF THE KING AND HERSELF: HER MAJESTY PASSING BETWEEN THE CROWD OF SPECTATORS.

UNVEILED BY HER MAJESTY: THE STATUE OF THE QUEEN IN THE CLOISTER OF NORWICH CATHEDRAL. (About 2 ft. 6 in. high.)

On May 28, H.M. the Queen visited Norwich to reopen the restored Cloister of the Cathedral and unveil statues of the King and herself which have been given to the Cathedral by Sir Henry Holmes. The figures, by Gilbert Ledward, R.A., stand about 2 ft. 6 in. high, and show their Majesties in their Coronation robes. The Queen lunched at the Deanery and admired some table napkins which were used by the great Queen Elizabeth when she dined in the North Cloister in 1578. During the service within the Cathedral, her Majesty was seated on the north side of the presbytery on what is believed to have been the Throne made for

the Emperor Maximilian in 1512, which was presented to the Cathedral by the late Lady Battersea. Subsequently, she passed in procession through the south transept and the Prior's doorway into the Cloister, where she performed the opening ceremony and unveiled the statues. The Dean, in a speech, referred to the visits of Kings and Queens in the past, notably Queen Elizabeth's in 1578, and said: "We have the honour of welcoming to-day another Queen Elizabeth, who is already so much beloved by the people of the Realm, and who so happily combines the two kingdoms of England and Scotland."

THE B.B.C. WORKING FOR THE VIEWER:
A TELEVISION STUDIO AT ALEXANDRA PALACE, FROM WHENCE



3



TELEVISION—ACTORS AND PRODUCTION STAFF: (3) M. MARCEL BOULESTIN DEMONSTRATING PANCAKE FOR TELEVISION—(5) MISS JASMINE BLIGH, TELEVISION ANNOUNCER, WHO IS BOTH SEEN AND

The arrangements made to televise the Derby, weather conditions permitting, constituted a new step forward in the popularising of the B.B.C.'s television broadcasts. Those who complain that this country lags behind others in scientific progress should not forget that the daily television broadcast from Alexandra Palace is the only regular television programme in the world. For, although there are experimental television stations in the U.S.A., Germany, and France, only in England has it been found possible so to overcome initial difficulties that a regular daily service of transmissions can be provided. The programmes began on November 2, 1936, and have been going on ever since without a break. At present, the transmissions in the mornings and afternoons take up about two hours; but a considerable extension is in preparation. A staff of nearly 300 people is busy keeping the television organisation going. The programme side, under Gerald Cook, Director of Television, is divided into two groups—Programmes Organisation and Productions

THE ONLY DAILY TELEVISION SERVICE.
IT WAS ARRANGED THAT THE DERBY SHOULD BE BROADCAST.



5



MAKING IN A BROADCAST FOR HOUSEWIVES—(4) THE FILM-CUTTING TABLE; USED IN EDITING FILMS HEARD—(6) A TELEVISION OPERATOR AT WORK ON A MOBILE "DOLLY" CAMERA TRUCK.

Management. The Programmes Organiser allocates duties to the team of producers, now numbering fourteen. The Productions Manager is in charge of all the elaborate machinery of presentation. The announcers, stage managers, and studio staff are under his control, and his responsibilities range from the preparation of an entire production to the arrangement of dressing-rooms to artists. With regard to the future possibilities of television, it is estimated at the moment that from 6000 to 9000 viewers receive the daily programmes. The present range of transmission is about 30 miles, though, under favourable conditions, this may be increased. Television, it is maintained, will provide a new medium for the entertainment and education of the masses, cheaper and more convenient than any yet imagined. It is, therefore, a matter for considerable gratification that Great Britain, with the first regular television broadcasts, is leading the world.

BY KEYSSTONE.



TELEVISION STUDIO KEY-MEN: (7) THE ASSISTANT WHO MANIPULATES THE MICROPHONE ON ITS BOOM, FOLLOWING THE PERFORMERS' MOVEMENTS—(8) THE STUDIO MANAGER GIVING THE WHISTLE SIGNAL THAT PRODUCTION IS ABOUT TO START, ABSOLUTE SILENCE BEING THEN REQUIRED.

THE WORLD'S FIRST TELEVISION STATION: BEFORE THE "EMITRON" CAMERA.

PHOTOGRAPHS BY KEYSTONE.



WITH THE ACTORS IN A TELEVISION STUDIO AT ALEXANDRA PALACE: (1) MAKING-UP PEARL ARGYLE, THE WELL-KNOWN DANCER; WITH OTHER MEMBERS OF THE VIC-WELLS BALLET—(2) SINGERS IN "TRISTAN AND ISOLDE" WATCHING THROUGH A PEEP-HOLE FOR THEIR CUE TO ENTER THE STUDIO—(3) CHORUS GIRLS WATCHING PART OF THE TELEVISION PERFORMANCE OF "OH, LETTY!"—(4) WITCHES IN THE TELEVISED VERSION OF "MACBETH" BEFORE THE MICROPHONE.

The B.B.C. Year Book for 1938 provides the following good impression of the scene in a television studio: "To the right of the studio, as seen from the producer's desk, are two small cubicles; the size of telephone booths. One is a quick-change room for artists. . . . The other houses a television set which is invaluable to the make-up staff, who are thus able to study the appearance of artists during rehearsal

and decide what kind of make-up is required for each individual. Being made-up for television is not the terrifying ordeal that it was a year or so ago, when artists looked more like mandrills than anything else! Nowadays, the aim is to achieve a healthy sun-tan. Women use normal lipstick with the addition of delicate shading to bring out the beauty of the eyes."



"TELEVISION AT ALEXANDRA PALACE"—BY A TELEVISION ARTIST:
A STUDIO SCENE REALISTICALLY DEPICTED BY ONE WHO HAS BEEN TELEVISED AS A CARTOONIST.

The programme history of the London Television Station began at the Radiolympia Exhibition in August 1936. During October of that year a series of public test transmissions were made from the station at Alexandra Park. A wide variety of programme material was produced both in the studio and outside, in the premises of the Alexandra Palace and the surrounding Park. Studio programmes included extracts from West End productions, revue, variety, ballet, and illustrated talks and demonstrations, as well as a weekly magazine programme of topical interest called

"Picture Page." Mr. H. Rutherford, painter of the picture reproduced here, was one of the first artists to be televised, and has himself appeared with great success in a feature entitled "Cabaret Cartoons." He has been a regular exhibitor at the R.A. for some nine years (the above picture was hung in the 1937 exhibition), and has had his work purchased by a number of public galleries, including those at Manchester, Southport, and Stockport. He has also had pictures in the Paris "Salon." He received his training as a pupil of Sickert.



THE WORLD'S GREATEST STAR RUBY IN ITS ACTUAL COLOUR AND SIZE:

A 100-CARAT GEM FROM BURMA, OF THE KIND KNOWN IN ANCIENT LEGEND AS "SPARKS FROM THE STAR OF BETHLEHEM."

We reproduce here in its natural size and colouring the wonderful Burmese gem already illustrated by an ordinary photograph in our issue of April 23. As there noted, it is now in the American Museum of Natural History, New York, whose magazine, "Natural History," states: "The Edith Haggan de Long Star Ruby, recently presented to the American Museum, is the finest and largest gem of its kind known to exist. Its colour is a peculiar milky crimson which can best be described as 'orchid red.' This stone is an important addition to the Museum's collection of corundum gems, which, under the curatorship of Herbert P. Whitlock, has become the most complete series in the world. The curious and beautiful six-rayed star which glows within the gem results from a myriad of minute hollow tubes distributed throughout the crystal with great regularity, parallel to

its six sides. When cut *en cabochon*, so that the rounded dome arches over this hexagonal pattern of cavities, stones of this kind reflect the light from the interior as a six-rayed star and are consequently termed star rubies and star sapphires. This gem was discovered in one of the ruby mines of Burma a few years ago and was presented to the Museum by Mrs. George Bowen de Long, in whose honour it has been named. It is unique among star rubies and the largest of such rubies even remotely approaching it in quality." Discussing the mythology of the subject, Mr. Whitlock is reported to have said: "The ancients believed that anyone who owned a star stone would be blessed for life with good fortune. Later the legend arrived in Europe from the East that these star stones were made from the sparks which fell from the Star of Bethlehem."

CLIMBING IN NATURE'S ROCK-GARDEN.

*"THE VALLEY OF FLOWERS": By FRANK S. SMYTHE.**

An Appreciation by SIR JOHN SQUIRE.

MR. SMYTHE is famous as a Himalayan climber. He was a mountaineer before he became a botanist. He used to think, he says, that gardening was a hobby for the elderly and retired; then it suddenly dawned upon him, and he now couples the hills and the flowers as enthusiastically as the late Reginald Farrer did in his lovely book on the Dolomites. Seven years ago, when he was merely climbing, a fellow-explorer said to him: "Look!" "At first I could see nothing but rocks, then suddenly my wandering gaze was

things, high in the mountains, with inaccessible snows in front of him, congenial, slant-eyed Tibetan porters accompanying him, and harmless saxifrages and campanulas blossoming under his feet, he wonders about war and man's ridiculous inhumanity to man.

There are moments when one wonders whether it is worth while going on. I am writing this by a lock in a canal in Warwickshire. From the bottom of the lock I had a shouting conversation with the lock-keeper. I yelled, "Have you got your gas-mask?"

He replied, "No, guv'nor. I 'ad a spot of that in the last war. Nowadays, if it isn't the weather it's another war. Wot I say is that if there's goin' to be two or three more wars in my lifetime, I'd rather pass out quiet."

There spoke the kindly, romantic Englishman; a lock-keeper, but precisely of Mr. Smythe's breed, a man who would rather die on a mountain than kill another man. "Let me confess," says Mr. Smythe, "at once that I am an incurable romantic. Since the days when I devoured G. A. Henty and Fenimore Cooper I have looked upon the camp-fire as a necessary adjunct of enjoyable travel. What is the charm of it? Is it because it panders to

but in opposition to danger, continue to find an outlet for their activity in sports labelled dangerous, useless or unjustifiable. Peace between men is not incompatible with maintenance of physical virility when so many adventures are possible in the open air. Whether it be the cricket or the Rugger field, or the heights of the Himalayas, there is enough to satisfy this adventurous spirit of ours without resort to the soul-deadening work of killing our fellow-men. It remains to be seen how our inherited instincts are to be adapted to our need of peace and happiness, the two things which men crave most. I am sure myself that they are to be found in the open air, and that the present movement in this direction, not only in Britain, but in many other countries, is an unconscious revolt against the primal desire to kill in order to maintain physical safety and virility and a new and happier conception of the universe and human relationships. Most of all does it indicate a Divine desire for the physical, mental and spiritual progress of mankind. Who are we to talk of degeneration and retrogression in a God-made world?"

Those are words well spoken from a man who has proved, and without boasting, his own moral and physical courage. Signor Mussolini is a brave, intellectual, imaginative person, but even he has said of late that he thinks that it would be a bad idea if wars ended, cherishing this delusion that men will go soft if they don't occasionally, and usually at a distance, kill other mothers' sons with high explosives. Cannot even he realise what worlds there are for Man still to conquer, whom God put here to find things out? There are mountains still to climb, there are flights still to be made, there is the problem of getting to the moon and back. Nothing can ever diminish the danger of scaling a high peak or sailing across



NILGIRI PARBAT, ENVELOPED IN MONSOON MISTS, THE GREATEST ENEMY WITH WHICH EVEREST CLIMBERS HAVE TO CONTEND: THE 21,264-FT. PEAK MR. F. S. SMYTHE CLIMBED WITH WANGDI AND NURBU.

In his book "The Valley of Flowers" (reviewed on this page), Mr. F. S. Smythe describes his ascent of Nilgiri Parbat with his two Tibetan porters, Wangdi and Nurbu. In a note with this photograph, he states: "It provided the finest snow and ice climb I have ever done and the summit was reached in one day from a camp of only 15,000 ft."

arrested by a little splash of blue, and beyond it were other splashes of blue—a blue so intense that it seemed to light the hillside. As Holdsworth wrote: 'All of a sudden I realised that I was simply surrounded by *primulas*. At once the day seemed to brighten perceptibly. Forgotten were all pains and cold and lost porters. And what a *primula* it was! Its leek-like habit proclaimed it a member of the *nivalis* section. All over the little shelves and terraces it grew, often with its roots in running water. At the most it stood six inches high, but its flowers were enormous for its stature, and ample in number—sometimes as many as thirty to the beautifully proportioned umbel, and in colour of the most heavenly French blue, sweetly scented.'

There is a great deal of climbing in this book; the usual camps and the usual Tibetan and Gurkha porters, gallant, laconic and kind. The fever of Everest, now once more to be attacked, breathes through it: once a man has fallen in love with the mountains he never escapes from their spell. But the book, nevertheless, is dominated by flowers; and there are flowers still in Asia which have never yet been found, though they might flourish in our own rock-gardens.

Mr. Smythe, converted to flowers, delights almost too much in trilling off their names in Latin and italics; that may be forgiven him because of his beautiful coloured illustrations of the flowers. His prose is excellent; in the best Alpine tradition; and his digressions do credit to his heart. Amongst other

deep-seated hereditary instincts? Are we, for all our central-heated homes and 'no-draught' ventilation system, essentially primitive at heart? Have our cavemen ancestors handed on to us an animal-like love of its warmth and light, and safety from bestial marauders? And has such love been transmuted to something purely romantic? Will civilisation grind out of man all his ancient qualities, his fierce, unreasoning passions, his hopes and fears, his love of nature and primitive things? Does peace and security spell effeminacy and deterioration of the virile qualities? What will we become when the need to struggle for our existence is banished from the perfect world promised to us by philosophers, Communists and pacifists? Perhaps in this a reason is to be found for all forms of physical adventure. The qualities that have given us domination over the beast, that demand safety not as a dead level of existence



A FALSE SUN, PRODUCED BY THE REFLECTION OF ICE-CRYSTALS, WITH THE TRUE SUN VERTICALLY ABOVE IT—AS SEEN FROM 21,000 FT. ON DUNAGIRI.

Mr. F. S. Smythe's attempt on Dunagiri was unsuccessful (*vide: "The Valley of Flowers"*), but he succeeded in obtaining an excellent photograph of this Himalayan "mirage." (Photographs by F. S. Smythe.)

the Atlantic in a small boat, and there are no signs of a diminution in the numbers of people who are willing to essay either. I agree with Mr. Smythe's unstated statement that we shall not even begin to be civilised until we have ceased thinking in terms of attacking and defending, killing and being killed.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



FRANCE AND THE UNITED STATES COMMEMORATE WAR-TIME COMRADESHIP:

THE "MEMORIAL DAY" CEREMONY AT THE "ESCADRILLE LAFAYETTE" MONUMENT.
The celebrations of "Memorial Day," honouring the American war dead in France, were held on May 29. At Villeneuve-l'Etang there was a ceremony at the memorial to the "Escadrille Lafayette" (composed of American volunteer airmen in the service of France) under the presidency of Mr. W. Bullitt, the American Ambassador in Paris. Other Franco-American ceremonies were held in Paris, at the Arc de Triomphe and the American Cathedral. (A.P.)



THE R.A.F. COMPLETES THE WORLD'S LONGEST FORMATION FLIGHT: ONE OF THE FLYING-BOATS WELCOMED BACK AT PLYMOUTH, FROM AUSTRALIA, BY THE MAYOR.
Five R.A.F. flying-boats returned to their station at Mount Batten, Plymouth, on May 29, from Australia after the longest formation flight ever undertaken. The machines took part in the 150th anniversary celebrations of New South Wales at Sydney. They then flew almost all the way round the Australian coast. The 35 officers and men who took part in the flight were given a civic welcome by the Mayor of Plymouth, as they stepped ashore. (Keystone.)



THE DUKE AND DUCHESS OF WINDSOR PHOTOGRAPHED AFTER ATTENDING A FRANCO-AMERICAN "MEMORIAL DAY" SERVICE IN PARIS. (Wide World.)

On May 29 the Duke and Duchess of Windsor attended a "Memorial Day" service in Paris. They have just given up their house at Versailles, and moved to Cap d'Antibes. Before they left Versailles they unveiled the name plaque of a new street, the "Rue Windsor." A dinner in their honour was given by the Mayor of Versailles.



THE KING PRESENTS NEW COLOURS TO THE 2ND BATTALION GRENADIER GUARDS: THE CEREMONY AT BUCKINGHAM PALACE. (A.P.)

The King, who is Colonel-in-Chief of the Grenadier Guards, presented new colours to the 2nd Battalion of the Regiment at Buckingham Palace on May 25. The ceremony was watched by the Queen, Queen Mary, the Princess Royal, and the little Princesses.



PROGRESS IN GUILDFORD'S CATHEDRAL: THE BISHOP OF GUILDFORD BLESSING THE FIRST BRICK.

At the Guildford Diocesan conference on May 25, the Provost said that the foundations of the new Cathedral were completed and an additional £15,000 had been spent on roads, the planting of trees, and the pilgrims' hut. At the close of the conference, the first brick of the superstructure of the Cathedral was laid by the Mayor of Guildford after it had been blessed by the Bishop.



THE LARGEST DESTROYER EVER BUILT FOR BRITAIN GOES TO SEA:

H.M.S. "AFRIDI," FIRST OF SIXTEEN NEW "TRIBAL" CLASS BOATS.
As noted in our issue of March 19, when we gave detailed diagrammatic illustrations, the new destroyers of the "Tribal" class are the biggest British vessels in this category yet built. H.M.S. "Afridi," the first of the class to take to sea, goes to the Mediterranean. Our photograph shows well the 4·7-in. guns in twin mountings in large gun-houses. Eight of these guns are carried. (Charles E. Brown.)



THE EUCHARISTIC CONGRESS IN BUDAPEST: THE IMPRESSIVE SCENE IN THE HEROES' SQUARE, WHERE HALF A MILLION PILGRIMS HEARD THE POPE BROADCAST. (Keystone.)

The World Eucharistic Congress at Budapest closed on May 29. Half a million pilgrims assembled in Heroes' Square, Budapest, to hear the Pope broadcast from the Vatican. Much interest was aroused by Cardinal Pacelli's revelation of a speech recently made by his Holiness to his Counsellors in Rome, in which he said: "Good and Evil are opposed to one another in one great struggle at the present time, and nobody has the right to remain neutral." Cardinal Pacelli spoke of "being on the threshold of . . . newly arisen civil wars."

THE ALDERSHOT TATTOO, 1938: HISTORICAL INCIDENTS AND GALE DAMAGE.



THE SETTING FOR THE FIELD OF THE CLOTH OF GOLD SCENE AT THE ALDERSHOT TATTOO—SUBSEQUENTLY DESTROYED IN A GALE; SINCE REBUILT.
Central Press.

THE Aldershot Tattoo, which takes place this year from June 8 to 11 and June 14 to 18 inclusive, was seen last year by a record crowd of 622,000 people. It will begin with the arrival of King Henry VIII. and François I. of France at their encampments on the plain of Ardes, in 1520, and conclude with the meeting of the two monarchs on the Field of the Cloth of Gold to demonstrate the friendship of their countries. The setting is a half-size representation, 80 ft. high by 160 ft. long, of the temporary palace built by Henry VIII. for the occasion near the Castle of Guines. This took three months to construct, only to be completely wrecked by a gale in the early morning of May 30. Royal Engineers and workmen immediately started to rebuild it; and it was expected to be finished for the full-dress rehearsal. Obviously, our photographs were taken at daylight rehearsals.



WRECKED: ALL THAT REMAINED OF KING HENRY VIII.'S PALACE ON THE FIELD OF THE CLOTH OF GOLD AT ALDERSHOT; SHOWING (LEFT) ONE OF THE WINDOWS SEEN IN OUR FIRST PHOTOGRAPH. (*Central Press.*)



THE MEETING OF HENRY VIII. AND FRANÇOIS I. OF FRANCE ON THE FIELD OF THE CLOTH OF GOLD: A MAGNIFICENT SPECTACLE IN THE ALDERSHOT TATTOO; BEFORE A HALF-SIZE REPRESENTATION OF THE PALACE BUILT ESPECIALLY FOR THE OCCASION, BY HENRY VIII., IN 1520. (*Planet News.*)



AN HISTORICAL INCIDENT AT THE TATTOO: THE ASSAULT AND CAPTURE OF FORT MORO AT HAVANNAH, IN THE WEST INDIES, IN 1762. (*Central Press.*)



THE ASSAULT AND CAPTURE OF FORT MORO: ROYAL ARTILLERY (REPRESENTED BY THE 24TH FIELD BRIGADE) FIRING THEIR CANNON AT THE SPANISH DEFENDERS AT A RANGE OF 100 YARDS, THE GUNS' DISTANCE FROM THE FORT IN THE ACTUAL ENGAGEMENT. (*Planet News.*)

HAPPENINGS AT HOME AND ABROAD: PICTORIAL NOTES ON CURRENT NEWS.



THE FIRST PUBLIC TOTALISATOR ON THE FREE GROUND AT EPSOM ON DERBY DAY: AN INNOVATION LEGALISED BY THE RECENT BETTING ACT.

For the first time in racing history "tote" facilities were this year provided on free ground at Epsom for the public not paying for admission to the stands. Hitherto totalisators were only available in the enclosures, but the recent Betting Act legalised the use of temporary "totes" on open spaces. The new structure, placed near the Derby winning-post, is 160 ft. long and 16 ft. wide, accommodating a staff of 150. For convenience of removal, it was built in sections, with a canvas roof. Another new totalisator was installed in the Grand Stand. (Central Press.)



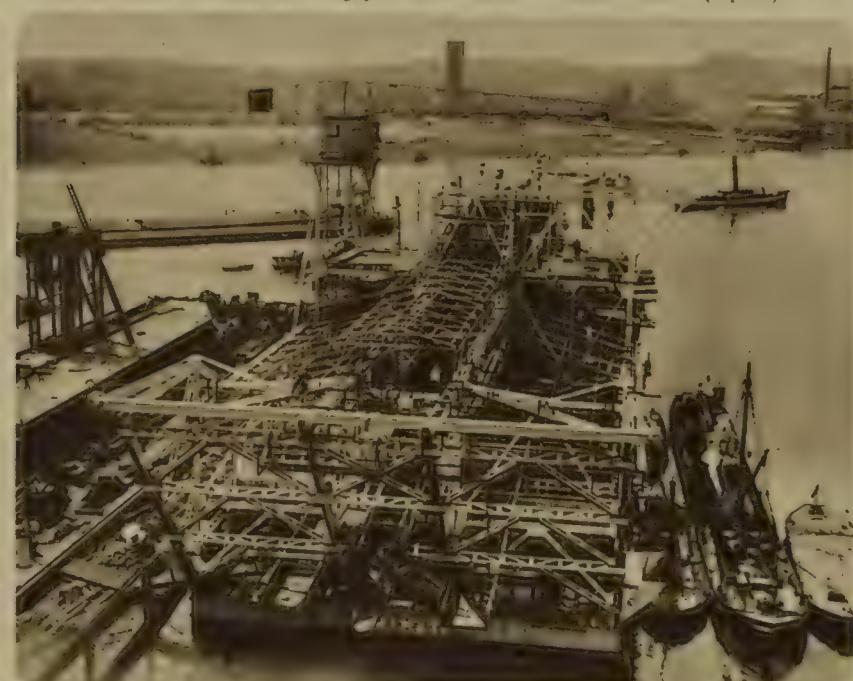
A FRENCH FRONTIER TOWN DAMAGED BY SPANISH AIRCRAFT: ONE OF SEVERAL BOMB CRATERS (HOLDING 8 MEN) NEAR THE STATION AT CERBÈRE.

On May 26, at 9.30 p.m., bombs were dropped by Spanish aeroplanes on the railway station at the French frontier town of Cerbère. Three people were slightly injured and five houses were destroyed. The bombs made several craters 30 ft. deep, and one blew an 81-ton railway coach off the rails. The inhabitants, who had gathered in the public square for an open-air ball, took refuge in a tunnel. The Mayor telegraphed to the Premier, who sent a warship to Cerbère and ordered reinforcement of the anti-aircraft defences. A strong protest was made to General Franco. (Topical.)



BRITISH WOMANHOOD ENTHUSIASTIC FOR THE "KEEP FIT" MOVEMENT: AN IMPRESSIVE DISPLAY AT WEMBLEY; WITH ONLOOKERS SALUTING IN "NAZI" STYLE.

More than five thousand girls, who had come from all parts of England and Wales, assembled in the Empire Stadium at Wembley on May 28, in order to give mass demonstrations of physical exercises. This impressive display, which well illustrates the enthusiasm of young British womanhood for the "Keep Fit" movement, was organised by the National Council of Girls' Clubs. Among the spectators were Mrs. Neville Chamberlain, wife of the Prime Minister, the Duchess of Buccleuch, and Lady Eleanor Keane. Keystone.



A NEW ATTEMPT TO SAVE THE £1,000,000 TREASURE OF THE "LUTINE," WHOSE BELL IS RUNG AT LLOYD'S: THE "KARIMATA," THE WORLD'S LARGEST DREDGER.

Fresh efforts are in preparation for the salvage of bullion worth over £1,000,000 from the British frigate "Lutine," lost in a storm, nearly 140 years ago, near the island of Terschelling. She carried £1,250,000 in gold and silver bars consigned from the Bank of England to Hamburg. Only £100,000 has been recovered in previous attempts. The famous "Lutine" bell, rung at Lloyd's to announce important shipping news, was brought up in 1859. The "Karimata" is the world's largest tin-dredger, and has 130 steel scoops, each weighing two tons. (Wide World.)



GERMANY'S NEW £50 CAR, FOR THE MASS PRODUCTION OF WHICH HERR HITLER HAS FOUNDED A GOVERNMENT FACTORY: THREE TYPES PARADED FOR INSPECTION.

At Fallersleben, Brunswick, on May 26, Herr Hitler laid the foundation-stone of a Government factory for cars costing 990 marks, or about £50, purchasable by weekly payments. "The new motor-car," he said, "is one of the means of providing German people with an article of definite value, which they may buy with their wages. It will give joy to millions and supply a means of transport. I therefore name it the 'Strength through Joy Car,' after the organisation which has done so much to fill the great mass of the people with happiness." British manufacturers have protested against its possible importation. (Associated Press.)



THE BOMB EXPLOSION AT ROTTERDAM, ALLEGED TO BE A RUSSIAN POLITICAL MURDER: THE SCENE JUST AFTERWARDS, SHOWING A RUG COVERING THE BODY.

On May 23 an explosion—then mysterious—occurred in Rotterdam. One man was killed and several injured. On the 26th "The Times" stated: "The Dutch police have evidence that the man killed was murdered by agents of the G.P.U. (the Russian secret police)." Later, his name was given as Lieut.-Col. Eugen Konovalec, leader of the Ukrainian Nationalist movement. A certain man (it was explained) had won his confidence by contributing to the movement, and used to hand him small parcels containing money and other gifts. The last time, however, that the two men met in Rotterdam, the parcel contained a clockwork time-bomb.

THE DERBY, 1938: THE ROYAL FAMILY SEE THE KING'S HORSE UNPLACED.



1. IN THE ROYAL BOX AT EPSOM TO SEE THE KING'S HORSE RUN IN THE DERBY—QUEEN MARY SHARES A JOKE WITH HIS MAJESTY: (FROM L. TO R.) H.M. THE QUEEN, THE DUCHESS OF GLOUCESTER, THE DUKE AND DUCHESS OF KENT, H.M. QUEEN MARY, H.M. THE KING, AND THE DUKE OF GLOUCESTER.

2. IN THE PADDOCK TO INSPECT HIS MAJESTY'S HORSE, LICENCE, WHICH WAS UNPLACED: THE QUEEN, WITH THE PRINCESS ROYAL (CENTRE) AND THE KING.

The King and Queen, with Queen Mary and other members of the Royal Family, had an additional interest in the Derby this year, for his Majesty's colt Licence was one of the runners. This is the first time since 1925 that the royal colours have been carried in the Derby: in that year King George V's Runnymede finished

eighth. Licence has not yet won a race. The King and Queen, with the Princess Royal and other members of the Royal party, walked down the course to the paddock before the race. After the winner had been led in, the owner, the Hon. Peter Beatty, was called to the Royal Box and was congratulated by their Majesties.



THE DERBY, 1938: BOIS ROUSSEL, THE THIRD FRENCH HORSE TO WIN THE RACE, FINISHING WELL AHEAD OF THE MUCH-FANCIED SCOTTISH UNION, WITH PASCH, THE FAVOURITE, THIRD.

Bois Roussel, the winner of the Derby, is owned by Mr. Peter Beatty, was trained by F. Darling, and was ridden by C. Elliott. The odds against him were 20 to 1. He is the third French horse to win the race: the previous ones were Gladateur (1865) and Durbar II. (1914), which was French

bred and trained. Bois Roussel's sire was Vatout; his dam, Plucky Ligge. He did not run as a two-year-old, and had only been out once this year, so that very little was known of his form. He is named after a famous horse who won the Prix du Jockey Club in 1864. Mr. Peter Beatty is the

brother of Earl Beatty. He is reported to have given £8000 to M. Leon Volterra for Bois Roussel. Bois Roussel was trained at Beckhampton—like Pasch, the favourite (9-4), who came in third. F. Darling has trained four other Derby winners—Captain Cuttle, Manna, Coronach and Cameronian.

Bois Roussel's time was 2 minutes 39 1-5 sec.—some 6 sec. behind the record made by Mahmoud in 1936. Scottish Union, who was just four lengths behind Bois Roussel at the post, started at 8-1. This race was the first Derby to be televised: the broadcast being successfully made from Alexandra Palace.

THE DERBY, 1938: THE START; AND LEADING IN THE WINNER.



1. THE START; WITH PASCH ON THE EXTREME RIGHT, AND LICENCE, THE KING'S HORSE, NEXT HIM.

2. THE FINISH: MR. PETER BEATTY CONGRATULATED BY THE AGA KHAN AS HE LEADS IN THE WINNER.

For the start of the Derby, Pasch, the favourite, drew second place—a fact which raised him further in public favour—and Licence, the King's horse, was next to him. The winner, Bois Roussel, drew the sixteenth place. The Aga Khan was among the first to congratulate Mr. Beatty at the end of the race, and was

overheard to say jokingly: "I told you that I would be willing to go halves with the horse." The Aga Khan was referring to the advice which he had given to Mr. Beatty in France earlier in the year, to buy the horse. The Aga Khan himself had two horses running, Mirza II. and Tahir.



TRECONWELL FRAMPTON, "the father of the turf," is a worthy to whose memory it is fitting to pay tribute in Derby Week. He enjoyed an official position, as keeper of "the running horses to their sacred Majesties William III., Queen Anne, George I. and II." He was long remembered at Newmarket for his oddities, and for the huge extent to which he plunged on horses. One chronicler says: "He was a known woman-hater, passionately fond of horse-racing, cocking and coursing; remarkable for a peculiar uniformity in his dress, the fashion of which he never changed, and in which he would not infrequently go to court and enquire in the most familiar manner for his master or mistress the King or Queen. Queen Anne used to call him 'Governor Frampton.'" Another writer speaks of

him as "the oldest, and they say, the cunningest jockey in England; one day he lost a thousand guineas, the next he won two thousand, and so alternately. He made as light of throwing away five hundred or a thousand pounds at a time as men do of their pocket-money." In 1675, we learn, "Mr. Frampton, a gentleman of £120 rent is engaged £900 deep" in a certain race. On this occasion Frampton won his money, as it seems he generally did. He was also highly successful at cock-fighting—the game-cock in the above painting evidently alludes to this. His taste was shared by his royal master, William III., who, during his visits to Newmarket, spent many afternoons watching his trainer's cocks do battle.

"THE FATHER OF THE TURF"—KEEPER OF THE ROYAL RUNNING HORSES.
A NEWLY-DISCOVERED SKETCH BY WOOTON FOR HIS PORTRAIT OF TRECONWELL FRAMPTON, TRAINER TO WILLIAM III., QUEEN ANNE, GEORGE I. AND GEORGE II.; AND FAMOUS FOR HIS HEAVY BETTING.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



FRANCO-BRITISH AIR LIAISON: GENERAL VUILLEMEN WELCOMED BY AIR VICE-MARSHAL PEIRSE IN LONDON. The French Air Staff Mission, headed by General Vuillemin, Chief of Staff of the French Air Force, arrived in London on May 29, for a courtesy visit. The members of the Mission arranged to visit units and schools of the R.A.F. and inspect at least one aircraft factory. On May 30 the Mission met Sir Kingsley Wood, and conferences were arranged with the British Air authorities.



THE YOUNG RULER OF YUGOSLAVIA WITH HIS GUARDS: THE COMMANDER OF THE ROYAL HORSE GUARDS SPEAKING TO KING PETER II., WHO IS STANDING BESIDE PRINCE PAUL, THE FIRST REGENT.

King Peter of Yugoslavia will be fifteen in September. He was educated in England, and was at Sandroyd School, Cobham, at the time of his father, King Alexander's, assassination in 1934.



THE AIR MINISTER'S FIRST AIR TRIP SINCE HIS APPOINTMENT: SIR KINGSLEY WOOD GOING ABOARD. As noted on our front page, where we illustrate the balloon barrage display at Cardington, Sir Kingsley Wood, the Air Minister, flew to six R.A.F. stations on the occasion of the Empire Air Day displays. It was his first flight since he became Air Minister, and he was accompanied by Air Chief Marshal Sir Cyril Newall. The stations visited were Hendon, Halton Camp, Odham, South Farnborough, Kenley, and Biggin Hill.



SIR MAURICE HANKEY. Secretary to the Committee of Imperial Defence since 1912, to the Cabinet since 1919, and Clerk to the Privy Council since 1923. Is retiring and will become a Government director of the Suez Canal, in succession to the late Sir John Davies.



MAJOR J. H. TAYLOR. Elected City Marshal by the Court of Common Council of the City in succession to Commander J. R. Poland, R.N., who has become Sergeant-at-Arms. Joined Probry's Horse, Indian Cavalry, in 1914. Was senior A.D.C. to the Viceroy, 1926-1928.



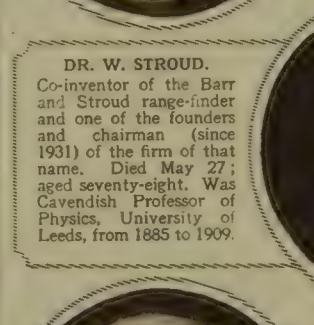
GENERAL K. UGAKI. Succeeded Mr. Hirota, who resigned on the grounds of ill-health, as Foreign Minister in the reconstruction of the Japanese Cabinet announced on May 26. Has been Governor-General of Korea and was Vice-Minister for War in the Yamamoto Cabinet in 1923.



AN AMERICAN WINS THE BRITISH AMATEUR GOLF CHAMPIONSHIP: MR. C. R. YATES RECEIVING THE CUP; WITH MR. C. EWING, THE RUNNER-UP (CENTRE). Mr. C. R. Yates, the twenty-four-year-old American from Atlanta, Georgia, won the British Amateur Championship at Troon on May 28. In the final of thirty-six holes, he beat C. Ewing, an Irish International, of Co. Sligo, by 3 and 2.



DR. J. B. SEATON. Bishop of Wakefield since 1928. Died May 25; aged seventy. Was Vice-Principal, Leeds Clergy School, 1896-1900; Archdeacon of Johannesburg and Rector of St. Mary's, Johannesburg, 1909-14; Principal of Cuddesdon Theological College and Vicar of Cuddesdon, from 1914 to 1928.



DR. W. STROUD. Co-inventor of the Barr and Stroud range-finder and one of the founders and chairman (since 1931) of the firm of that name. Died May 27; aged seventy-eight. Was Cavendish Professor of Physics, University of Leeds, from 1885 to 1909.



DR. J. W. MELLOR, F.R.S. Distinguished scientist and ceramic physicist. Died May 24; aged sixty-eight. In 1905 joined the pottery department of the North Staffordshire Technical College, of which he was Principal until 1934. Formerly a director of the British Refractories Research Association.



TO MARRY PRINCESS FAWZIA, SISTER OF KING FARUK OF EGYPT: THE CROWN PRINCE MOHAMMED RIZA; PRINCESS FAWZIA, SISTER OF KING FARUK.

It was officially announced on May 26 that the Valiabd (Crown Prince) of Iran, Shahpur Mohammed Riza, is engaged to Princess Fawzia, the eldest unmarried sister of King Faruk of Egypt. The Crown Prince will be nineteen in October and his fiancee seventeen in November. M. Djam, the Premier of Iran, recently announced that he is travelling to Cairo to fix the date of the wedding, and it is expected that after the marriage the Crown Prince and his bride will live in a new marble palace which has been built by the Shah at Teheran. The Crown Prince's father was elected to the Throne by the National Assembly in December 1925, after the deposition of the Shah Sultan Ahmad, and was crowned in April 1926.



THE OPENING OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND: THE LORD HIGH COMMISSIONER, SIR JOHN GILMOUR, BEING RECEIVED AT THE DOOR OF ST. GILES' CATHEDRAL.

The General Assembly of the Church of Scotland began its annual sittings at Edinburgh on May 24. The Lord High Commissioner, Sir John Gilmour, formerly Secretary of State for Scotland, and Lady Gilmour took part in the time-honoured procession from Holyrood to St. Giles' Cathedral.



HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER, C.I., G.B.E.: HER LATEST PORTRAIT.

The Duchess of Gloucester, whose marriage took place on November 6, 1935, was then Lady Alice Montagu-Douglas-Scott, and is the third daughter of the late Duke of Buccleuch. Her Royal Highness, who is this year six, is a Lady of the Imperial Order of the Crown of India, Dame Grand Cross of the Order of the British Empire, Colonel-in-Chief of the King's Own Scottish Borderers and the Northamptonshire Regiment, and Dame Grand Cross of the Order of St. John of Jerusalem. She is also President of King's College Hospital. The Duke of Gloucester, whose creation dates from 1928, is a Major-General in the Army and a Personal A.D.C. to the King. His Royal Highness relinquished his Army career early in 1937, leaving his

work as an active serving officer, in order to assist his Majesty by undertaking various official functions and public engagements; and his position was given an added responsibility by the Regency Bill. Under this, a Regent, who would be "the next person in line of succession to the Crown and not disqualified (as, for instance, being under the full age of twenty-one years)," would discharge the royal functions should the Sovereign be wholly incapacitated by reason of mind or body; or succeed to the Throne when under the age of eighteen years. Since their Majesties' Accession, the Duke and the Duchess have fulfilled a large number of engagements, always whole-heartedly and with a nice knowledge of their duties.

CANTON, SCENE OF CARNAGE: NON-COMBATANTS BOMBED BY THE JAPANESE.



CANTON, WHERE JAPANESE BOMBS HAVE AGAIN WROUGHT THE MOST TERRIBLE HAVOC AMONG NON-COMBATANTS: AN AERIAL VIEW OF THE CROWDED CITY; SHOWING THE ISLAND OF SHAMEEN, WHERE ARE SITUATED THE FOREIGN CONCESSIONS, TO WHICH CHINESE REFUGEES FLOCKED.



THE WRECKING OF RESIDENTIAL QUARTERS IN CANTON BY JAPANESE RAIDERS: A PHOTOGRAPH TAKEN AFTER A PREVIOUS RAID; SHOWING RESCUE-WORKERS, WHO HAVE RECENTLY SUFFERED SEVERELY.



A BUILDING LAID FLAT BY JAPANESE BOMBS: ANOTHER RECORD OF A PREVIOUS RAID; WITH RESCUERS LABORIOUSLY GOING OVER THE WRECKAGE.



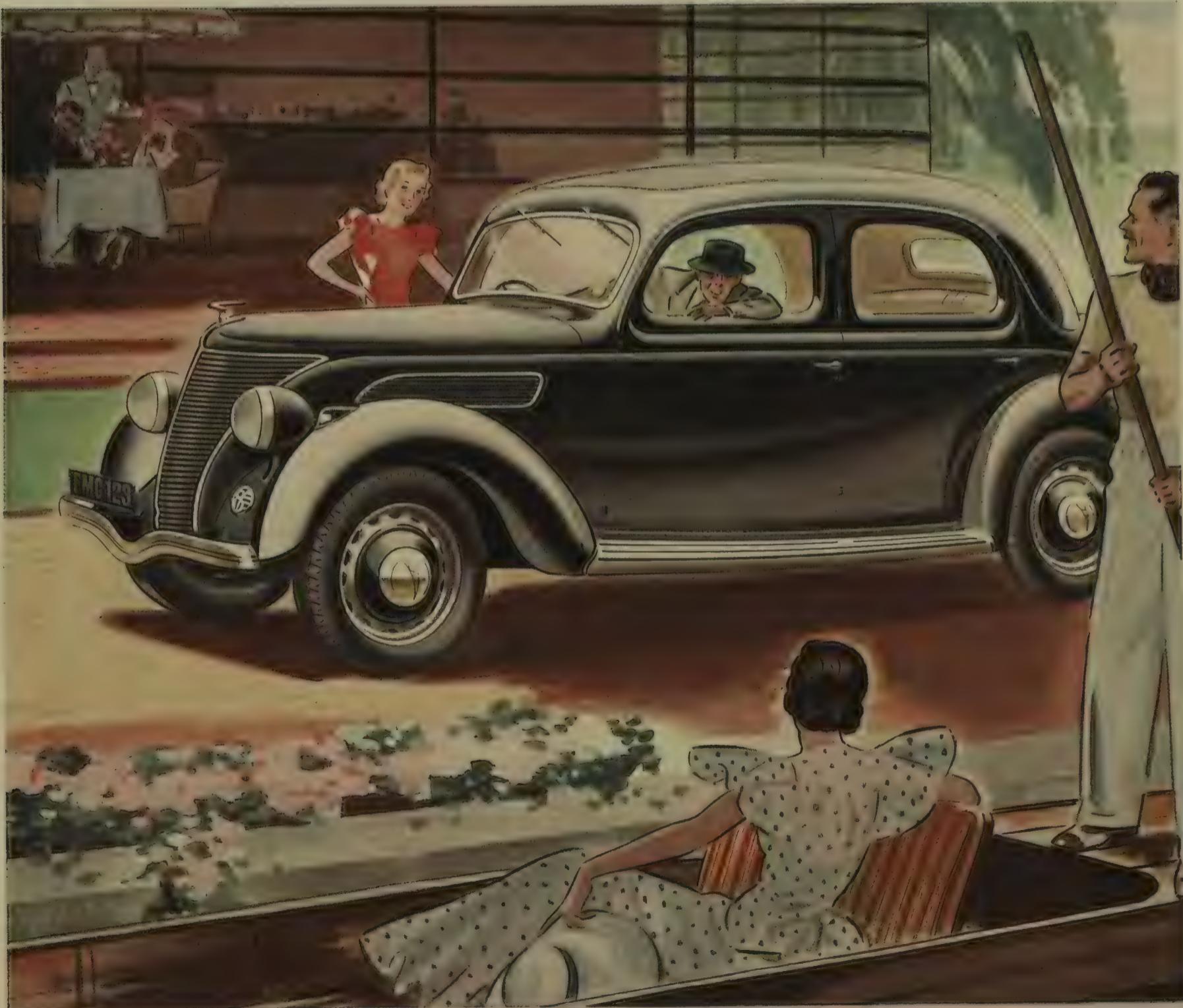
CANTON, CHINA'S GREATEST REMAINING OUTLET ON THE WORLD, AND A DIRECT SOURCE OF SUPPLY VIA THE CANTON-HANKOW RAILWAY: MODERN BUILDINGS ALONG THE WATER-FRONT; AND AN UP-TO-DATE BASCULE BRIDGE ON THE LEFT.

APPARENTLY, the reconstruction of the Cabinet in Japan is to bring about a more energetic conduct of the war in China; but, at the time of writing, the only evidence of this policy is the intensive bombing of Canton, causing the death of perhaps a thousand non-combatants and ambulance-workers and comparatively little military damage. The raids began on May 28. In the first, Wongsha Station, the terminus of the Canton-Hankow Railway, was partially wrecked. Chinese refugees crowded to the creek which divides Shamen Island from Canton proper, clamouring for admission into the Foreign Concessions on the island. In another raid on May 30 the bombers repeatedly returned to areas already burning, causing many casualties among rescue-workers. Their objectives appear to have been Government offices in the Central Park, waterworks and factories in the Saikwan area, and the Canton-Kowloon Railway terminus. Chinese gunfire, however, kept the raiders high and most of the bombs fell wide. British missionaries telegraphed to the Archbishop of Canterbury appealing for a British Government protest to Japan.

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A LOBSTER LOOKING AS THOUGH BOILED, BUT ACTUALLY PINK IN ITS NATURAL STATE: A MALE *PHOBERUS*—THE LARGEST KNOWN DEEP-SEA CRUSTACEAN; TRAWLED IN THE CARIBBEAN SEA AT 430 FATHOMS, HERE SEEN ON BOARD LORD MOYNE'S YACHT, "ROSAURA."

DR. Isabella Gordon writes: "The old belief that the cold, sunless abysses of the ocean must be devoid of all life seems strange to us nowadays. About the middle of last century, having discovered how to measure the depths of the ocean with precision, man turned his attention to the difficult problems connected with the laying of submarine cables. Some years later (in 1872), the 'Challenger' set off on the voyage that was to mark the beginning of a new era in the scientific exploration of the seas. A rich collection of new, and often bizarre, creatures—some from great depths—was brought back. (The lobsters, shrimps and prawns alone numbered 2000 specimens.) Many expeditions have followed, and still the seas continue to yield new or rare animals. To the latter category belongs the large deep-sea lobster, *Phoberus*, shown in the accompanying excellent photographs. This specimen was trawled in deep water (430 fathoms) off Grenada in the Caribbean Sea during the recent cruise of the 'Rosaura,' and has been presented to the British Museum through the generosity of Lord Moyne. The largest deep-sea crustacean known, it measures 27 inches from the tip of the tail to the tip of the large claw. Only two other Atlantic specimens are known, and they were taken at almost exactly the same spot 60 years ago by the 'Blake,' and described in 1881. The side view (upper illustration) shows the lobster in great detail. Note the prickles with which the body is covered and the two spiny crests that run back from the beak or rostrum. Everyone is familiar with the large claws of a lobster with their massive pincers, the one adapted for cutting, the other for crushing. In *Phoberus* the two claws are exactly alike (the right one is broken off and is not shown

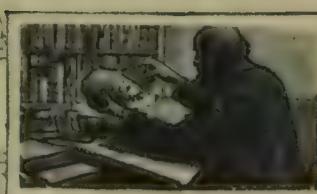


SHOWING (LEFT) THE SURVIVING CLAW—ONE OF AN IDENTICAL PAIR—LONG, SLENDER AND ENDING IN A CURIOUS RAKE-LIKE FINGER: THE SAME LOBSTER, HELD BY THE EXPEDITION'S MARINE BIOLOGIST, MR. JOHN S. COLMAN.

A LOBSTER OF A NATURAL HUE LIKE THE BOILED SPECIMENS OF THE DINNER-TABLE: A PINK, AND BLIND, DENIZEN OF THE SUNLIT CARIBBEAN.

in the illustrations); each is long and slender, ending in curious rake-like fingers. A smaller deep-sea lobster, *Thaumastocheles*, is even more bizarre. One claw is quite small; the other consists of a short 'arm' and an enormous rake-like pincer nearly as long as the body. Nothing is known, of course, about the habits of these lobsters, but it has been suggested that they may rake or sift the ooze for small animals on which to feed. All crustaceans that live in subterranean caves are blind and colourless, or nearly so. The deep-sea species, on the other hand, are seldom pale grey, or cream or white. The vast majority are brightly coloured, usually red, or pink (like *Phoberus*) or orange. While many are almost, or quite, blind, others possess large, intensely black eyes. In *Phoberus* only the 'forlorn eyestalks' remain, concealed beneath the broad base of the rostrum. Finally, a word on the distribution of *Phoberus*. In 1874 one specimen of a much smaller variety was taken by the 'Challenger' to the south of New Guinea, thus antedating the 'Blake' specimens by about 4 years, but the description did not appear until 1888. Later, the 'Investigator' found this variety at several stations in the Indian Ocean. Several of the most remarkable Caribbean crustaceans—which, moreover, are endowed with quite moderate powers of locomotion—are also inhabitants of the Indian Ocean. *Thaumastocheles* has an even more curious distribution, one species being West Indian, the other Japanese. Specimens may yet be discovered at places intermediate between these two widely-separated localities."

NATURAL-COLOUR PHOTOGRAPHS BY LADY BROUGHTON.
DESCRIPTION BY DR. ISABELLA GORDON, D.Sc., PH.D.,
DEPARTMENT OF ZOOLOGY, BRITISH MUSEUM (NATURAL
HISTORY). (COPYRIGHTS RESERVED.)

THE WORLD OF SCIENCE.

WILD ASSES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY attention was called the other day to the very beautiful and spirited bas-relief discovered by Sir A. H. Layard at Nineveh many years ago and now in the British Museum. It is said to represent Assyrians lassoing wild asses. But this identification, I venture to think, is open to serious question. The whole conformation of their bodies, and especially the short ears, is against this interpretation. Further than this, at the moment, I am not prepared to go, but I propose to return to the theme as soon as I have secured a copy of this very wonderful record of the sculptor's art.

My interest in this subject, once aroused, carried me on to a survey of what is known concerning asses, as distinct from horses on the one hand and zebras on the other. But a further distinction has to be drawn between the asses of Africa and those of Asia. In each group we find more or less distinct geographical races which have come into being as the ancestral species widened their range and developed, in consequence, more or less marked differences in coloration, for on that alone these races, or sub-species, have been classified by zoologists. What, precisely, have been the agencies in bringing about these differences we have no means of telling. Climate and food may have indirectly played a part in these transformations. They may—and more probably—be due to inhibited variations which, so to speak, asserted themselves in varying degrees as "troops" formed settlements in new areas.

What we must call the true asses (as distinct from the Asiatic species) are more nearly related to the zebras than are the Asiatic species, from which they are distinguished by their smaller size, longer ears, narrower hoofs, grey coloration, and the presence of a dorsal stripe, a stripe across

precise habitat of this animal is unknown. All have the same peculiar and characteristic "bray," which is shared also by the domesticated ass, and resembles that of Grevey's zebra; and all these display the same aversion to water and a capacity for living on the poorest and driest fodder. They have, in short, become adjusted to the conditions obtaining in the semi-desert districts of North-East Africa.

There are points about the coloration of the domesticated breeds of asses that, as yet, cannot be accounted for. The so-called "black donkey," for instance, which is really dark brown, is uniformly of this hue, save the white muzzle. An example of

latter being the most highly valued. Whence came this great increase in size? The second type is the very opposite of this giant. It is found in the little, grey Mahratta donkeys of Western India and Ceylon, for some of them stand no more than eight hands, or even $7\frac{1}{2}$, high at the withers.

Let us turn now to what are commonly called the Asiatic asses. As a matter of fact, they are not, strictly speaking, asses, but nearly related to the horses, and it has been suggested that to avoid confusion it would be better to use their native names; for the true asses, as I have said, are nearly related to the zebras. They are to be distinguished by their broader, horse-like front hoofs and the absence of all stripes save one along the back. But occasionally faint stripes are to be seen on the shoulders, knees, and hocks, as in some horses. The ears, though

larger than in horses, are never so large as in the asses. But, like both asses and zebras, they have no "chestnuts" on the hind-legs. White buttocks are a common feature of the group.

The largest of this tribe is the Kiang (*Equus kiang*) (Fig. 2) of the elevated plateaux of Ladak and Tibet, where they are found in troops, which gallop in circles round the mounted traveller, curiosity being one of their characteristics. They are described as "free movers," going at "a fine, springy trot." The way in which they cover the most rocky ground, and at an elevation of between 13,000 to 16,000 ft., is marvellous.

The Chigetai (*Equus hemionus*) of Mongolia (Fig. 3) is a very near relation of the Kiang, and

rather smaller than this animal, more uniformly coloured, of lighter make, and more rounded hoofs. It has the same narrow black stripe along the spine, and the same dark tips to the ears. It differs in the less rufous tint of the darker areas in the summer coat, which shades off almost imperceptibly into the white undersurface and the paler fawn of the throat and limbs.

Yet another species, nearly allied to the Chigetai, is the Onager (*E. onager*). It is a rather smaller animal, standing from 11 to $11\frac{1}{2}$ hands at the shoulder. But the hoofs—especially the front pair—are narrower and more ass-like. The dark stripe down the back is broader than in either of the two foregoing species, and is flanked more or less completely by a white band, which passes backwards into the white of the buttocks. Its geographical range is very wide, and this fact has brought into being several more or less distinct local races. The best-known of these is the Indian "Ghor-Khar"



I. DESCENDED FROM THE NUBIAN WILD-ASS (*Equus asinus africanus*): A GROUP OF TRUE ASSES, AS DISTINCT FROM THE ASIATIC SPECIES, IN THE BAHR - AL - GHAZAL.

The true asses, of which there are several species, are found only in Africa. The group in this photograph shows two distinct types of coloration, grey and black, as the results of domestication.

Photograph by the late Captain F. C. Selous.



2. DIFFERING CONSPICUOUSLY FROM THE TRUE ASSES OF AFRICA IN THE BROADER HOOFS AND SHORTER EARS: THE KIANG (*EQUUS KIANG*) OF LADAK AND TIBET.

The dark stripe down the spine can just be seen in the photograph. The tail has longer hairs than in the asses, while the white area on the buttocks is another feature of the ass-like animals of Asia.

Photograph by D. Seth-Smith.

the shoulders, and more or less numerous but narrow transverse stripes on the legs. In common with the zebras and Asiatic asses, they have no callosity on the hind-leg, while that of the fore-leg is placed higher up and is smoother than in the horses, which alone have callosities on the hind-legs. In the horse the tail bears long hair from its root downwards, while in the asses of both types the long hair clothes only the terminal portion.

The African wild asses, standing about twelve hands at the shoulder, are represented by three races or sub-species. The Nubian race (*Equus asinus africanus*), found on both sides of the Atbara River in the Eastern Sudan, to the south of Nubia proper, has a distinct shoulder-stripe, but no dark markings on the limbs save a dark patch on the fetlocks. It is from this, apparently, that our domesticated asses have been derived. The second, or Somali race (*E. a. somaliensis*), has almost, or quite, lost the dorsal and shoulder-stripes but has fully-barred legs. In the third type (*E. a. tenuirostris*), there are both dorsal and shoulder-stripes and fully-barred legs. The

this, and of the typical, ancestral colouring—grey, with a dark dorsal stripe and shoulder-stripe—is seen in the photograph above (Fig. 1), given me years ago by my old friend the late Captain Selous, and taken by him in the Bahr-al-Ghazal. Are we to regard this "black" race as a melanistic variety? Climate has evidently played no part in the development of this uniformly dark livery, for it is seen wherever domesticated asses are kept; and that range is world-wide.

Domestication has produced two other strongly contrasted types. The first of these is the famous Poitou breed of France, standing as much as sixteen hands at the shoulder, thus far exceeding any wild species. It ranges in colour from grey to black, the



3. A NEAR RELATION OF THE KIANG, BUT RATHER SMALLER: THE CHIGETAI (*EQUUS HEMIONUS*) OF MONGOLIA.

The black stripe down the spine can just be seen and there is the same white area extending down the hind-quarters from the region above the base of the tail. As with the Kiang, the mane is short and there is no forelock.

Photograph by D. Seth-Smith.

(*E. onager indicus*) of the desert region of Sind, Cutch, Baluchistan, Eastern Persia, and Afghanistan. A fourth race (*E. o. hemippus*) is the wild ass of the Scriptures, and inhabits the deserts between Baghdad and Palmyra, Mesopotamia and Northern Arabia. But little, however, has been gleaned by zoologists of the animals of Syria and Palestine, so that a precise description of its coloration cannot be given.



I HATE hens and I like ducks, partly because the latter have agreeable faces, and partly, no doubt, because the noblest of the species, the imitable Donald, can act every Hollywood human off the films. However, I don't know that my personal prejudices in poultry matters are of profound interest, or especially edifying—I must hoist myself up to a higher plane altogether. Behold me, then, standing in front of this Cuyp (Fig. 1), at the current exhibition at Agnew's. People said: "What well-painted ducks!"; and "What subtle tones on the horizon!"; and "What a well-composed study of nature!"; and so on and so forth, and they were right. But it wasn't that which puzzled me. I was racking my brains to discover where I had seen a similar treatment of the reeds silhouetted against the sky, and painted—one might almost write "orchestrated"—with such delicacy, such understanding both of their sinuous grace and of their function in balancing the picture.

There was really no excuse for hesitation: for all the difference in material and in convention, this picture was as near the Chinese spirit as any seventeenth-century European could be expected to go, and it was only a matter of half an hour before I was able to lay my hands upon a sufficiently convincing proof (Fig. 2). No; I'm not suggesting that Cuyp was influenced by Chinese painting. It is not impossible that he was, and it is a terrible temptation to start a new theory on that assumption. He was probably familiar with Chinese porcelain, on which he might well have noticed a similar decorative use of vegetation, and we cannot say definitely that not a single painting had reached Holland by 1650. (The Chinese example, by the way, is eighteenth century, but the convention was already centuries old.)

It is surely more reasonable to suppose, however, that Cuyp was able to devise this singularly effective and poetic little landscape unaided. The fact that the ancient inhabitants of Mexico built pyramids does not prove that they were familiar with the building operations of the Egyptians, and Cuyp only had to sit by the marshes near his home to notice the lovely pattern of the reeds against the sky. It is just that which makes his vision the more remarkable: unless I am very much mistaken, it is something new in European art, at that time, when, as a general rule, man is the measure of all things, even when not a single person is to be seen in a landscape. This quiet, prosperous Dutchman—he seems to have been well-off, at any rate towards the end of his life, and painted mostly for his own pleasure—has achieved something of the philosophic detachment of the Far East, and a little of that other-worldliness which is inherent in the Chinese conception of painting.

If the similarities in the two pictures are striking, their differences are no less apparent. The Chinese ducks, though

A PAGE FOR COLLECTORS.

EAST AND WEST MEET IN ART: A DUTCH-CHINESE COINCIDENCE.

By FRANK DAVIS.

meticulously drawn, are aloof, almost hieratic creatures, living in a world apart and brooding upon conjugal felicity: indeed, ducks nowhere appear in Chinese art without this emblematic

meaning. Cuyp's ducks have no such moral to teach mankind; they are simply a bird family in its natural habitat, with the swamp stretching out to the low shore in the distance, and the woodcock flying overhead. (When the picture appeared at Christie's last year, this woodcock was painted out—some owner evidently thought it was out of place in the composition.)

The Dutch picture nowhere approaches the subtlety, implied and apparent, of the Chinese, but if its key is different its mood is very like, and its music also—if one can put it that way—is played on muted strings. I like to imagine that Cuyp, obviously a sensitive observer of beasts and birds, would have been delighted with the Chinese convention of the pair of ducks conveying the idea of conjugal felicity; he had a liking for the creatures, and for one especially. I find I told the story of his pet duck five years ago; repetition is normally a sign of senile decay, but this is so apropos that I venture to tell it again. I reproduced a little painting belonging to Dr. J. Seymour Maynard, showing a peculiarly amiable bird and three eggs—the

mother, one might suppose, of Walt Disney's accomplished animal—and also a rough translation of the doggerel verse in the corner. Here it is once again—

Hard-working from my earliest days,
Youthful and virtuous, in maiden meditation
I came to Bird Hall.
Now I am twenty years of age
And have laid at least a hundred eggs a year.
That is why I have had my portrait painted.
My legs have been broken, but repaired;
Healthy and multicoloured I still remain.
When I shall sweetly die
Please write down the year. 1647.

The painter added the final verse three years later—

Anno fifty and thirty days
In October one hears lament
For a gentle death, aged twenty-three. 1650.

His Chinese contemporaries would have been shocked by what would seem to them the heavy-handed coarseness of painting in oils, and they would have complained that he had put too much in his picture; reeds and ducks together would have suggested some abstruse play on words, and in their passion for puns and literary allusion they would have derived extraordinary satisfaction from the juxtaposition. They would have appreciated the sentiment of the verse in the other little picture, but would have demanded a more flowery moral—something choice about ancestral virtue and married love; but they would surely have recognised in the lovely moving pattern of the reeds, and in the quietude of the picture as a whole, a kindred spirit.

In his better-known landscapes—the fine "River Scene with Cattle" in the National Gallery, or the large Rothschild landscape last seen at Burlington House in the seventeenth-century exhibition, for example, you have a totally different atmosphere—grand picture-making by purely European standards, but not somehow the delicate sensibility of this unusually intimate picture. It is not, by accepted standards, one of his "great" pictures, but in it, I rather think, he proves he was a greater man than we sometimes imagine.



1. "AS NEAR TO THE CHINESE SPIRIT AS ANY SEVENTEENTH-CENTURY EUROPEAN COULD BE EXPECTED TO GO": "THE MERLE," BY ALBERT CUYP (1620-1691), INCLUDED IN THE CURRENT EXHIBITION AT AGNEW'S; HERE REPRODUCED FOR COMPARISON WITH THE CHINESE PAINTING OF A SIMILAR SUBJECT SHOWN IN FIG. 2.

By Courtesy of Messrs. Thos. Agnew and Sons, Ltd., 43, Old Bond Street, W.1.



2. FOR COMPARISON WITH CUYP'S PICTURE, CLOSELY PARALLEL IN THEME, SHOWN IN FIG. 1: A CHINESE PAINTING OF THE EARLY EIGHTEENTH CENTURY, IN WHICH THE PAIR OF DUCKS SYMBOLISE CONJUGAL FELICITY—A MORAL ELEMENT ABSENT FROM THE DUTCH MASTER'S WORK.

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STORIES OF THE CLANS No. 4

The MacLeods, who bear a sprig of juniper as their badge, originally used the dark green and blue tartan with yellow and red cross stripes now known as MacLeod of MacLeod. The brilliant yellow and black clan tartan of MacLeod of Raasay can claim an origin no earlier than the *Vestiarium Scoticum*.

In a letter of June 1st, 1829, Sir Thomas Dick Lauder wrote to Sir Walter Scott that the Carter-Allens, the "editors" of the *Vestiarium* had only then furnished MacLeod with the details of this tartan, having just performed a similar service for MacPherson of Cluny.





THE LAST MOMENTS OF MOZART: THE DYING COMPOSER SINGING FROM THE SCORE OF HIS REQUIEM, WITH SOME OF HIS FRIENDS.

I WONDER if my readers realise to the full the significance of certain phenomena at present very much in evidence. They are all distinct yet fundamentally akin; and all, by a curious coincidence, have taken place during the last fortnight, and therefore possess a common bond of topical interest. The phenomena are these: the unprecedented interest in, and enthusiasm for, Toscanini's conducting at the Queen's Hall; the fact that Verdi's Requiem Mass has been given two performances at these concerts and so must rank beyond question as the outstanding feature of the London Music Festival; the brilliant success of "Macbeth" at Glyndebourne; as unexpected as it was overwhelming.

Twenty years, perhaps even only ten years, ago none of these things would have been considered possible. It is not easy to recapture a wholly or half-forgotten attitude, but I will ask the reader to try to imagine what the average London dilettante would then have said if he had been told that the whole of musical London would one day be fighting for seats to hear an Italian conductor direct Beethoven's symphonies. He would just have lifted a scornful eyebrow and, out of sheer pity, changed the conversation. Even in 1928, it must be remembered, Toscanini was scarcely a name to the average music-lover in this country. True, he had been doing wonderful work—perhaps his most wonderful work—for years in Milan; but Milan, merely being one of the centres of Italian music, was off the fashionable map. The modish Mænads of New York had not yet discovered him; the clouds of incense had not yet begun to rise; he was merely a conductor of Italian opera of some reputation outside his own country.

I am not one of those who think Toscanini can do no wrong. Even within the scope of his present programmes there have been certain interpretations that failed to commend themselves to me; notably "The Magic Flute" Overture. His record of Dukas's "Apprenti Sorcier" is



"LE NOZZE DI FIGARO," AT GLYNDEBOURNE: THE SCENE IN THE GREAT HALL IN THE PALAZZO; WITH (LEFT) COUNT ALMAVIVA (JOHN BROWNLEE) AND THE COUNTESS (AULIKKI RAUTAWAARA) AND SUSANNA (AUDREY MILDAY) AND FIGARO (MARIANO STABILE).

Mozart's "Le Nozze di Figaro" was given for the first time this season at Glyndebourne on May 24, and again on May 28. Subsequent performances will be on June 5, June 9, June 12, June 17, June 25, June 29, and July 7. John Brownlee and Aulikki Rautawaara appeared as the Count and Countess; Audrey Milday is Susanna; Mariano Stabile, Figaro; and Marita Farell, Cherubino. (J. W. Debenham.)

The explanation is simple enough. The turn of the century marked the flood-tide of Wagnerism. Wagner was, perhaps, not so popular as he is now, but he was the rage and the fashion to an extent scarcely credible to-day. The Wagnerites, such as Bernard Shaw, who could also appreciate Verdi were very few indeed; most of them considered it as almost a dogmatic necessity to despise him. In any case, extreme Wagnerians notoriously develop an inability to appreciate readily other music, and up to the war extreme Wagnerians were in their heyday. What was left over of Verdi by the Wagnerians was further dealt with by the people we used to call Brahmins, to whom Brahms represented the last, if not the only, word in serious music. Doubtless, they were less aggressive than the Wagnerians, but if



UNCONVENTIONAL OPERA-GOERS AT GLYNDEBOURNE: MEMBERS OF THE AUDIENCE ENJOYING A PICNIC SUPPER IN THE GROUNDS DURING AN INTERVAL. (L.N.A.)

unquestionably too fast and many people will remember his violent disagreement with Ravel about the treatment of "Bolero," which may be a poor thing but on which the actual composer must be allowed to be the ultimate authority. I have no doubt, however, that Toscanini is the best conductor in the world, not improbably the best of all conductors at any time, more musical than Nikisch, more comprehensive than Weingartner, more inspiring than Richter. If he had been a German, not an Italian, he would not have had to wait until his sixties for this fact to be recognised. The recognition has come and with it a realisation that consummate musical achievement can be found outside the German musical orbit—which would never have been admitted in England or America till quite recently.

The case of the Verdi Requiem is not dissimilar. If anybody takes the trouble to study the history of that

possible even more contemptuous. The idea that there could conceivably be any comparison between a Requiem by Verdi and a Requiem by Brahms would have struck them as merely preposterous. They could not have conceived the possibility of its being the main pillar of a highly important series of London concerts. Such a place of honour, apart from a possible concession to patriotism, would immutably and eternally have been reserved for some German composition.

Perhaps the success of "Macbeth" is the most unexpected phenomenon of the three. It is quite safe to assume that ten years ago not one music-lover in ten thousand knew even of the existence of "Macbeth," which merely figured in the long list of Verdi's operas in Grove's Dictionary, to all appearance as completely dead as "Alzira" and "Giovanna d'Arco." It might have been

THE CHARM OF MUSIC.

By FRANCIS TOYE.

THE PHENOMENA OF VERDI AND TOSCANINI.

great masterpiece, he will be irresistibly impressed by its rising prestige during the last ten years. After the first brilliant flourish of trumpets which accompanied its first appearance in 1874, it gradually slipped into the background. Even Von Bülow's famous recantation of his previous unfavourable opinion, even Brahms' description of it as an undoubted masterpiece did not serve to secure for it its due meed of honour. A few musicians of insight, such as the late Sir Charles Stanford, were at pains to stress its wonderful and individual beauty. But performances remained few and far between. If the curious reader is not convinced of this fact, let him look up the programmes of the major English Festivals and the principal London choral concerts between, say, 1910 and 1930, and see how often the Verdi Requiem appears therein. He will be surprised.

produced once or twice in Germany, owing to the wave of enthusiasm for Verdi that spread over that country in the 'twenties; that was all. I do not believe that even in Italy itself the opera was any better known.

Now I am not going to pretend that "Macbeth" is a flawless masterpiece, that it is worthy to rank with "Otello," or that it does not contain some pages of inferior music. I am fully aware that the magnificent stage production at Glyndebourne, the exceptionally good singing of the soloists and the chorus, the fire and the precision of the musical presentation as a whole, were largely, in all probability mainly, responsible for the success of the revival. But the fact of the success remains, undeniable, immutable. Not even so devoted an enthusiast for Verdi's music as the present writer had fully realised the granite-

like quality, the irresistible vitality, of the score. Once again old Verdi was proved quite right in his contention that no opera should ever be judged outside the theatre. Least of all his own, he might have added, because there is, probably, no other composer in the history of music whose notes seem to mean so little on paper in comparison with the effect they make in performance.

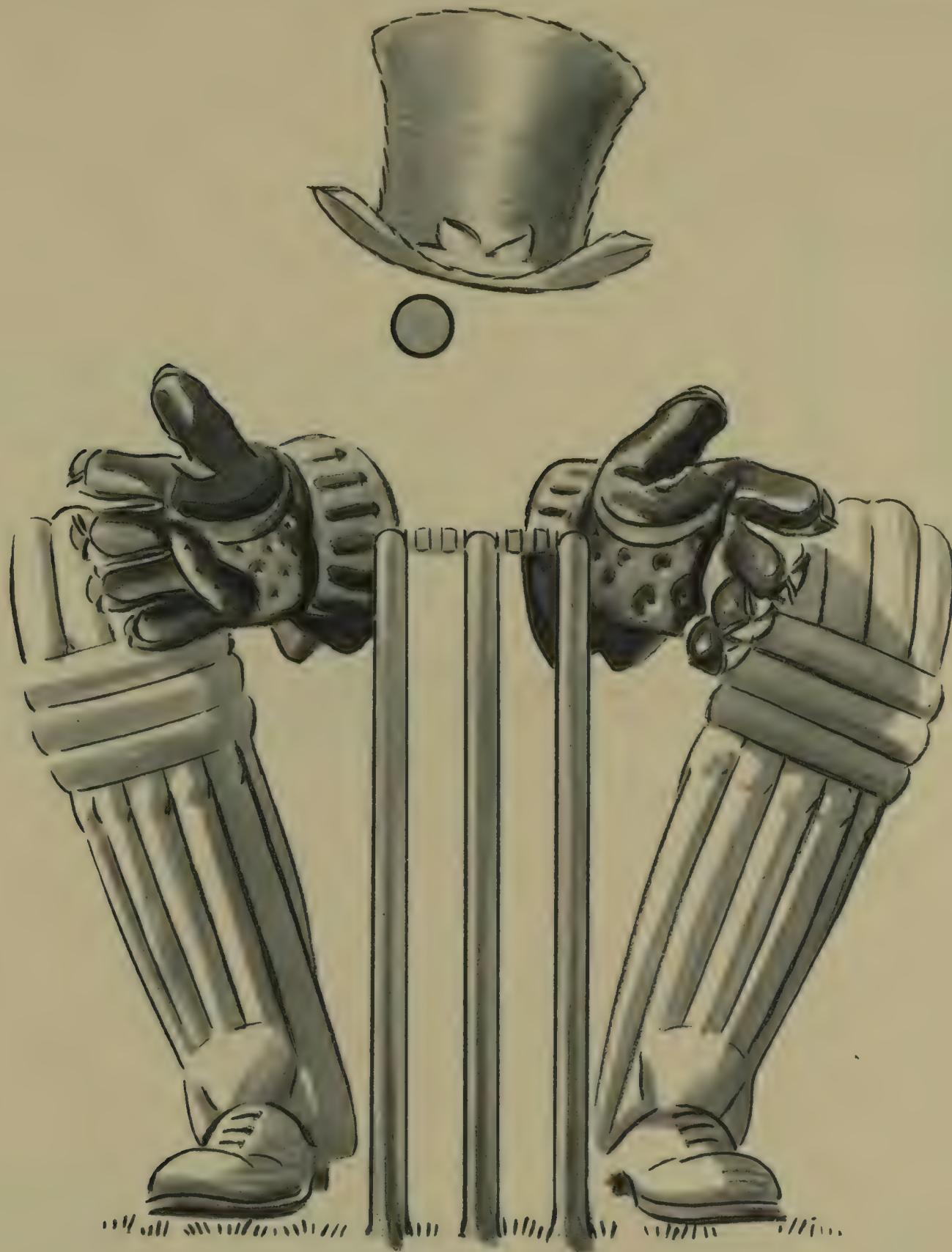
A discussion of the actual merits of "Macbeth" is, however, extraneous to the purpose of this article. The point is that it was chosen as the inauguration of a new policy at the most fashionable and the most competent Festival in England. I cannot say that this would have surprised our fathers and mothers, because that would be an under-statement of the case; they would not have been surprised, for the very good reason that they could not have realised even the possibility of such a choice. To them Verdi was essentially a popular composer whose operas fell roughly into two categories—"Rigoletto," "Trovatore," and "Traviata" for the vulgar; "Otello" and "Falstaff" (very occasionally and a little on sufferance) for the elect; with "Aida" hovering half-way between the two. I suppose that the change of attitude of the musical world towards Verdi during the last twenty years will be reckoned by future historians as one of the



A FEATURE OF THE OPERA SEASON AT GLYNDEBOURNE: OPERA-GOERS STROLLING IN THE GROUNDS BETWEEN THE ACTS.

Glyndebourne is set in lovely surroundings near Lewes, Sussex, and opera-goers are accustomed to stroll in the grounds during the intervals. The unconventional atmosphere is further emphasised by the groups enjoying a picnic supper in the open air, instead of in the dining-room. (L.N.A.)

outstanding aesthetic events of our time. It will be seen, then, that the three topical phenomena mentioned above are in reality only two: the rehabilitation of Verdi and the recognition of Toscanini. Perhaps one might go a step further and consider them in fact as but one phenomenon—to wit, the re-establishment of the prestige of Italian music. I think, however, that it is a little early to go so far. There is still, I fear, too much truth in the Covent Garden contention that, as regards Italian opera, the public at large is not so much interested in the repertory as the singers advertised to appear in it. Until this is changed, the battle must be considered seriously engaged rather than definitely won.



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JOHNNIE WALKER

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BOOKS OF THE DAY.—(Continued.)

aim has been to write as objectively as I could, allowing each side to give their point of view." According to this author, it seems, "insanity" is not a monopoly of one side. Recalling conditions in Spain



THE MASTERSPIECE OF THE WEEK (JUNE 2-9) AT THE VICTORIA AND ALBERT MUSEUM: A PAIR OF CARVING KNIVES AND CASE AS CARRIED BY THOSE OFFICERS OF THE HOUSEHOLD IN THE MIDDLE AGES WHO WERE KNOWN AS SQUIRE CARVERS.

The pair of carving knives and case shown here were made in France or Burgundy in the early fifteenth century. The silver-gilt handles are decorated on the one side with the inscription: "Mater Dei Memento Mei," carried out in pierced work on a background of translucent enamel; while the other side bears the engraved inscription (abbreviated): "Ave Maria Gracia Plena (Dominus Tecum)." The cut and embossed leather case shows traces of colour and gilding, and was originally decorated with a coat-of-arms, which has, unfortunately, been erased.—[Crown Copyright Reserved.]

that caused Franco's revolt, he says: "The so-called republic of workers was in reality another and more extreme dictatorship, from the other side. . . . It tolerated any violence from the forces of subversion: and it made Spain into a ship of maniacs with its prow turned towards the whirlpool of crime."

Now we come to a group of books describing recent visits to the Continent, with impressions of various countries on which the limelight of anxiety has lately been cast. The distinction of containing what is probably the first eye-witness account of the German entry into Vienna published in book form, belongs to the latest of these works—"A YOUNG MAN LOOKS AT EUROPE." By Robert Young (Heinemann; 10s. 6d.). The author takes us successively to France, Germany, Czechoslovakia, Poland, and Austria. He preserves a refreshing air of detachment and describes all he saw and did, and the people he met, with much vivacity, mingling trivialities with more serious matters. In a somewhat similar vein, recording personal observations with humour, and blending things grave and gay, is "JUST BACK FROM GERMANY." By J. A. Cole (Faber; 8s. 6d.). Discussing the kind of people who would feel at home under the present German régime, Mr. Cole says: "The jolly scout-master, the arch flag-seller, the man who gets up amateur shows, are types who would have a grand time in the Third Reich. The sort of person who shouts: 'Now everybody must be in this!' has got the spirit of the New Germany."

Notable among recent books making for that "general appeasement" desired by the Prime Minister is "OURSELVES AND GERMANY." By the Marquess of Londonderry. With Frontispiece (Robert Hale; 5s.). Here is urged an Anglo-German understanding, with which France and Italy could concur, as Europe's best hope of avoiding a catastrophe. Lord Londonderry knows Germany and her leader personally. He writes in a conciliatory spirit, not without some candid criticism.

Pacifist idealism of the purest type is expressed in "MY QUEST FOR PEACE." By George Lansbury (Michael Joseph; 8s. 6d.). One of the most sincere and best-beloved of modern politicians here describes his courageous endeavours, at an age when most men seek rest and retirement, to plead the cause he has so deeply at heart. His journey took

him to Paris and Brussels; Copenhagen, Oslo and Stockholm; Berlin, Rome, Prague, Warsaw and Vienna. Particularly interesting are his accounts of his interviews with Herr Hitler and Signor Mussolini.

That "fierce light which beats upon a throne" beats equally upon the dictatorial chair. Revelations concerning the National Socialist movement and its leader are contained in "I KNEW HITLER": The Story of a Nazi Who Escaped the Blood Purge. By Kurt G. W. Ludecke. With 38 Illustrations (Jarrold; 10s. 6d.), and "CONQUEST OF THE PAST": The Autobiography of Prince Hubertus Loewenstein. With 18 Illustrations (Faber; 15s.). The appeal of the former lies in the picture of a Dictator's personality, mode of life, and private talk on international affairs. The second, recording a very different kind of career, ends with the author's departure into exile, taking with him "the flag to which I have sworn fealty and a dream of German freedom." C. E. B.



ONE OF THE METHODS USED BY DRUG-TRAFFICKERS SEEKING TO SMUGGLE THEIR WARES INTO EGYPT: BUTTONS, SEWN ON TO GARMENTS IN A PARCEL OF OLD CLOTHES, WHICH WERE FOUND TO BE HOLLOW AND FILLED WITH HASHISH.

An instance of the methods employed by drug-traffickers to get their wares into Egypt was revealed in the eighth annual report of the Central Narcotics Bureau, of which T. W. Russell Pasha, Commandant of the Cairo City Police, is Director. A parcel of old clothes was sent from Lebanon to an address in Egypt, and, on the clothing being examined, 160 metal buttons were found to be hollow and filled with hashish. Our photograph shows the buttons as attached to one of the garments (Nos. 1, 2, 3 and 4); opened buttons filled with hashish (Nos. 5 and 6); and the back of the buttons, inscribed "Paris 32" (No. 7). (Photopress.)

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P6

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THIS is the season of private motor shows in the shops of all the principal dealers throughout Great Britain. Naturally, the London showrooms present the largest displays, as those visitors to Devonshire House can see for themselves. There Messrs. Rootes, Ltd., had a magnificent show of fashion in carriages, in cars, and the clothes to wear with them—as Messrs. Fortnum and Mason combined with Messrs. Rootes, and so mannequins displayed their fashions to suit the cars' upholstery from 2.30 p.m. to 5.30 p.m. daily from May 23 to 27 inclusive.

The cars, however, are still on view, and a splendid show they make, as the coachwork built by Thrupp and Maberly is smart, as well as dignified, whether on Rolls-Royce, Bentley, Humber, Talbot, or Hillman chassis. Motorists should pay a visit to Devonshire House, opposite the Ritz Hotel, in Piccadilly, to see the latest fashion in sports cars, as well as limousines, in order to acquire a standard by which to judge their own purchase of a car when they decide to buy one. Moreover, everybody is welcomed as courteously as if they are going to spend £2000 for a luxury carriage even when they only intend to



AT SOUTHAMPTON DOCKS: THE OWNERS OF A MORRIS "EIGHT," SERIES II, INTERESTED IN THE SHIPPING ALONG THE QUAYS.

inspect the exhibits and not buy anything. By the way, mention of sports cars reminds me that five out of six winning cars at a recent Donington Park race meeting were fitted with Lucas vertical magnetos, and the E.R.A. driven by Raymond Mays, winner of the Coronation Trophy, was fitted with the latest type of Lucas shock-absorbers—a standard fitting on many English makes.

Tourists should write to Price's Lubricants, Ltd., Battersea, London, S.W.11, and ask them to send their new Foldex maps, which are, in my opinion, the most convenient type of guide to the roads of England, Wales and Scotland. Motorists are very fortunate in having a firm willing to give them such a useful article



IN LONDON AT NIGHT: THE OCCUPANTS OF A THRUPP AND MABERLY PHAETON ON A BENTLEY 4½-LITRE CHASSIS ENJOYING A LEISURELY TOUR OF THE CITY AND WEST END ON A FINE EVENING.

An attractive picture is created by this Thrupp and Maberly Phaeton on a Bentley 4½-litre chassis. An outstanding car, it serves a dual purpose by being equally suitable for town work or country touring. The hood can be lowered and fits very neatly into a section at the back of the car.

as a means of advertising their Motorine, the "oilier" oil, and this truly royal gift is made without any obligation to the receiver.

Motorists who wish to see the French Grand Prix motor-race, which is revived this year with all its old glory, should join the party organised by the *Motor*. The race is to be run on the Marne Circuit, near Rheims, on July 2, and the tourists will leave London on July 2, arriving back in town on the following Monday, July 4. The inclusive cost is just over £8, first class, but there is an optional arrangement at about £6 for those willing to travel second class. Both include hotel charges. The party will cross by boat and train, staying in Paris on July 2. The train will leave Paris in ample time to reach the course before lunch. Returning to Paris after the race, the party will stay

(Continued overleaf)

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"It was a grand opportunity for me when we were bringing out the new Two-litre—and later the $1\frac{1}{2}$ -litre. It gave me the excuse to take the 'dark horse' away on the Continent and to put it through its paces.

Switzerland is my happy testing ground. I recommend it for your next tour if you're looking for steep hills! Those mountain passes soon tell you if there's any tendency to overheating.

Some of the Black Forest roads, not to mention some of the off-the-beaten-track Dutch and Belgian pavé, are a good test of springs, whilst the new German Autobahnen will 'blow-up' any engine if it's at all that way inclined.

You may have read in the 'Autocar' of my trip when I was accompanied by the Editor of that paper. Although we were prepared for the worst, 'nowt 'appened' (as they say in Lancashire). Which proved the design was right anyway."

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[Continued.]
overnight, and return to London next morning, reaching their destination during that afternoon. Bookings will close about the middle of June, so it is not wise to delay writing for full particulars as soon as possible.

I have an impression that we shall see only two types of coachwork fitted on modern chassis during the next few years, as the sliding-roof form of closed car is but a makeshift, and not very good at that, as it is apt to produce uncomfortable draughts. Since General Motors Corporation's introduction of their American-designed, German-made Opel drophead coupé style of coachwork for dual-purpose motors, other makers have adopted drophead double and single coupés more than ever. So I expect to see plain closed carriages or saloons with fixed heads, or drophead foursome coupés as the two styles in the near future. General Motors already supply the British with a roomy saloon in the 25-h.p. Vauxhall, which is a credit to its designers for its comfort and equipment. Incidentally, this is a very cheap car, as it is listed at £315 for its first cost, has an R.A.C. certified petrol consumption of 22 to 23 miles per gallon, and an oil consumption equally low. It is full of gadgets. Torsion-bar independent front-wheel suspension; a heater to warm the rear compartment in cold weather; a very smooth clutch that has a light clutch-pedal pressure due

to the centrifugal weights operating at high speeds; and a dual master cylinder for the Lockheed hydraulic braking system, as a guard against brake failure, are a few of this car's details. You can sit five in its coachwork, but four is ample for a long journey. Also there is room for four people's luggage, but you would need a rail enclosure on the roof for the fifth passenger's kit. As for speed, every modern car today can travel at 60 miles an hour on an open road, so I cease to record maximum pace as no one in Great Britain can average much over 40 miles an hour, owing to speed limits and traffic congestion, so that cars which can easily attain a cruising rate of 50 to 60 miles an hour, as this 25-h.p. Vauxhall



A CAR OF DISTINGUISHED APPEARANCE: THE NEW FOUR-CYLINDER 12-70 ALVIS "FOUR-LIGHT" SALOON, WHICH IS PRICED AT £435.

saloon can, have as much speed as can be comfortable touring.

Drophead coupés are very fashionable to-day, and rightly so, because motoring folk are realising that they need all the fresh air which they can obtain. Rootes, at the fashion show at Devonshire House, display an admirable drophead coupé on the 10-h.p. Hillman "Minx" chassis. It is a most presentable car at its



POSSESSING COMFORTABLE SEATING FOR FOUR PERSONS AND ACCOMMODATION FOR SUITCASES IN A LOCKER AT THE REAR: THE FLYING STANDARD "TWELVE" DROPHEAD COUPÉ; PRICED AT £245.

price of £215, with a very simple four-speed, easy-changing gear-box, so that anyone can drive it without any fear of "clashing" its pinions. Also, as it has a four-speed gear-box, the driver can use the third speed with great advantage in the get-away in traffic when opportunity occurs. I like the Bendix brakes, of the cable-operated servo-shoe pattern, as they are quite positive in their action, and the driver has complete control to halt gently or suddenly, as occasion demands. You do not need a "heavy" foot, so, when driving this Hillman "Minx" coupé, remember to apply the brakes gently. It can be transformed to a two-seater coupé-de-ville by detaching the front part of the head from the windscreens and rolling it back, to be fastened half-way, without lowering the rear portion. You can cruise at an easy 40 miles an hour in this car, if you need to travel as fast, but with this style of coachwork I find that its owners usually drive much slower when the head is down, or partly down, so that they and their passengers can see the beauties of the countryside through which they are passing. As the normal fuel consumption is well over 32 to 34 miles per gallon, it is a cheap car to run, and as long as one drives reasonably, the tyre wear is small.



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All tourist information is supplied free of charge by the German Railways Information Bureau, 19, Regent Street, London, S.W.1, all travel agencies and the Landesfremdenverkehrsverband Rheinland e.V. in Bad Godesberg.

The Rhine in Flames

Lower Rhine, June 11th - Seven Mountains, July 2nd
Middle Rhine, July 30th

Aachen (Aix la Chapelle) — The town of Charlemagne — The well-known spa — International horse-show (12 to 21 August).

Düsseldorf — on the banks of the Rhine — the fashionable cosmopolitan city famed for its artists colony and for the beauty of its parks and gardens celebrates its 650th anniversary in a Festival Week with special entertainments from August 12 to 21.

Wuppertal (Elberfeld-Barmen) — twin city with the unique Suspension Railway — cultural centre of the Bergisch Land — Zoo.

Köln (Cologne) — hospitable Rhenish metropolis — venerable Hansa city with world famous Cathedral and countless churches, museums and collections harbouring the heritage of a 2000 year old civilisation. Happy days — gay evenings! Delightful excursions to the romantic countryside of the Rhine. Pleasant hours in the terrace cafes beside the river bank.

Bonn — Beethoven's birthplace, fair town of the Muses, largest terrace gardens on the Rhine, famous University.

Bad Godesberg — Kur and Congress town opposite the delightful scenery of the Seven Mountains and the frowning crags of the "Drachenfels".

Honnef/Rhöndorf — the Health Resort at the foot of the Seven Mountains — favourite centre for holiday makers.

Bad Neuenahr — Thermal springs, cures for diabetes, ailments of the gall and liver, kidney, stomach and intestinal troubles, imposing Kurhaus and well-kept public gardens.

Rengendorf — lovely health resort in Rhenish Westerwald.

Andernach — Extensive parks along the Rhine, Niedermay — the greatest cold spring on the Continent — gateway to the Eifel district and Lake Laach.

Koblenz (Coblence) — at the confluence of the Rhine and Moselle — Deutsches Eck — daily vintage festivals in the Wine Village.

Boppard — charming Holiday resort amidst the most romantic countryside of the Rhine Valley.

Bad Münster am Stein — near Bingen on the Rhine — watering place with thermal, saline and radium springs curing gout, rheumatism, sciatica, women's ailments, calcarous.

Trier on the Moselle — the oldest city in Germany, renowned edifices and monuments dating from Roman times, from German Mediaeval and late Renaissance days.

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Prague II: Vaclavské nám., 60
Budapest V: Dorottya ucca, 6
Vienna I: Augustinerstrasse, 3

THE WORLD OF MUSIC.

GLYNDEBOURNE AND COVENT GARDEN.

THE production of Mozart's "Le Nozze di Figaro" at Glyndebourne this season brings back into the cast Audrey Mildmay as Susanna and Mariano Stabile as Figaro. Miss Mildmay has grown in confidence and her Susanna is an excellent piece of work, giving the character the dramatic force it needs but does not always get. Italian singers are inclined to sing Mozart in the traditional Italian buffo style, and it might be said of Stabile's Figaro and of Baccaloni's Bartolo that they are very slightly overdone in this respect for Fritz Busch's presentation. Personally, I have no doubt that Fritz Busch's conception is nearer to Mozart's own ideas than the more conventional Italian one. It is certain that the opera gains immensely by this more intense, more dramatic representation. The fourth act, for example, which is killed by the slightest lapse into buffoonery, emerges at Glyndebourne as a magnificent end to a great masterpiece, a real culmination of the drama.

Marita Farrell, who took the part of Cherubino last year for the first time, has developed considerably. She seems to have a much more sympathetic understanding of the part this year, and her singing is better in tone and phrasing. Cherubino is one of Mozart's greatest creations; there is nothing in the whole history of opera quite like this incarnation of the spirit of youth, into which, we may assume, Mozart has put no little of himself, and no performance of "Figaro" can be satisfactory which has not got a first-rate Cherubino. Marita Farrell now not only looks the part, but acts and sings it in the right style. As the Count Almaviva John Brownlee repeated his previous excellent suave and dignified performance; while Aulikki Rautawaara not only looked beautiful as the Countess but sang convincingly also. As Barberina Irene Eisinger rose to her opportunity in the last act, where Heddle Nash as Basilio also sang well his wonderful aria about the ass's skin, which is one of the innumerable touches of genius which Mozart has put into this wonderful opera.



A FAMOUS VIOLINIST MARRIED: YEHUDI MENUHIN AND HIS BRIDE (FORMERLY MISS NOLA NICHOLAS) AT THE RECEPTION AFTER THEIR WEDDING AT CAXTON HALL REGISTER OFFICE. (A.P.)

The marriage of Miss Nola Nicholas, of Melbourne, Australia, to Yehudi Menuhin, the famous young violinist, took place at Caxton Hall Register Office on May 25. They will live at Los Gatos, in the Santa Cruz Mountains, California. Menuhin's sister Hephzibah, who is a talented pianist, is engaged to Miss Nicholas's brother, Mr. Lindsay George Nicholas.



LEAVING CAXTON HALL AFTER THE MENUHIN MARRIAGE: MISS HEPHZIBAH MENUHIN, SISTER OF THE BRIDE, WITH HER FIANCÉ, MR. LINDSAY NICHOLAS, BROTHER OF THE BRIDE. (Wide World.)

The first cycle of Wagner's "Ring" has been completed under Dr. Wilhelm Furtwängler at Covent Garden. It has been notable first of all for the fine performance as Siegmund and Siegfried of Lauritz Melchior, who has returned to Covent Garden in finer voice than ever before. Both in acting and in singing his performances in "Die Walküre," "Siegfried," and "Götterdämmerung" have been superb. The Wotan of Rudolf Bockelmann has been a little uneven, but he remains one of the finest exponents of this exacting rôle. The Gunther of Herbert Janssen and the Hagen of Ludwig Weber were both excellent; while the new Brynhilde, Anny Konetzni, is a worthy successor of the great Frida Leider. She has a fine presence and an excellent voice. In my opinion, all the singers in the "Ring" are benefited by the care taken by Furtwängler not to overpower them. In fact, Dr. Furtwängler introduces more light and shade into his reading of the score than some other conductors I have known and at the same time his climaxes gain in effect.—W. J. TURNER.

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AUSTIN

NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

BUDAPEST—THE QUEEN OF THE DANUBE.

THE popularity of Budapest as a holiday resort is well understood by all who have paid a visit to it in summer, for it has such a magnificent situation on the Danube. One bank, that on which Pest stands, is flat, and here is a splendid river promenade with, flanking it, smart restaurants attached to the large hotels, where one can sit in the open, take one's *apéritif*, and watch life on the river, with, opposite, the hills of Buda, on which stand the Royal Palace and the Citadel. At night, the fine bridges across the Danube and the heights beyond are outlined in light, and the scene is entrancing. In midstream, approached from the centre of the Margitid Bridge, is the lovely St. Margaret Isle, with beautiful parklike grounds and rose-gardens, where there are luxurious hotels, cafés and restaurants, facilities for golf and tennis; and a bathing beach known as the Hungarian Lido.

A fascinating feature of life in summer-time in Budapest is its many open-air baths. It is a city of springs, the waters of which possess remarkable curative properties, and accordingly these have been turned to the very best account, and Budapest to-day has no rival among the capitals of Europe in this respect. There are no fewer than nine thermal bathing establishments, each luxuriously appointed, where one can take the waters for any form of cure in the most up-to-date method, or swim in invigorating spring water in the open air and sunshine, and it is this excellent provision which enables thousands of people to enjoy this very popular form of recreation to the full. Two of the largest of these baths, the St. Gellért and the Széchenyi, are owned by the city of Budapest. The St. Gellért establishment, a magnificent building at the foot of St. Gellért's Hill, on the Danube embankment, comprises a hotel, baths, thermal springs, a winter garden, and a surf bath—the last-named is a particularly attractive spectacle when giant waves are set in motion, with scenes reminiscent of surf-bathing at a seaside resort in the height of summer! The Széchenyi establishment is situated amid a picturesque

environment in the largest of the parks of Budapest, and has curative baths, and a large thermal swimming bath, with wide terraces and pavilions adjoining it, which are thronged with bathers and spectators. Then there are the Baths on St. Margaret Isle; the Csázar Bath, which dates from Roman times; the St. Imre Bath, the Rudas Bath, and the Elisabeth Salt Bath, said to be without a parallel in Europe, where one can bathe in natural magnesium sulphate and sodium sulphate spring water.

There is much else that one can do in Budapest. Golf, tennis, riding, polo and boating are available; you can hear good opera, see plays and have a choice of several cinemas, music halls, and cabaret shows; and as for dancing, what can make a stronger appeal to all who are fond of it than the music of a real Hungarian gipsy band? And then there are the fine shops on the handsome

Andrássy Avenue to be seen, the quaint old houses of Buda, the Royal Palace, and the Coronation Church,



ON THE BEAUTIFUL ISLE OF ST. MARGARET, IN THE DANUBE, BETWEEN BUDA AND PEST: THE HOTEL PALATINUS; SHOWING ITS SPLENDID GROUNDS AND BATHS.

Photographs by Magyar Film Iroda.



BUDAPEST WITH ITS MANY BRIDGES SPANNING THE DANUBE—SHOWING ON THE LEFT, IN THE MIDDLE DISTANCE, THE ROYAL PALACE ON THE HEIGHTS OF BUDA.

with its famous spire and gorgeous Oriental frescoes, begun by Bela IV, in the thirteenth century, in the Romanesque style.

A delightful excursion, one occupying ten minutes or so only by car, is to the Svábhegy, a hill summit with an altitude of 1650 ft, where there is a sanatorium with charming, laid-out grounds and a swimming-pool, and from which one has a splendid panoramic view of Budapest. Another is to Lillafüred and its fine hotel, in the heart of a beech forest, by the side of a pretty little lake and surrounded by mountain heights. If you wish to get a few glimpses of Hungarian peasant life and see peasants in characteristic national costume, you can go by train to the village of Mezőkövesd, where there is a guest house, or by train to Hatvan, and thence by bus to Boldog; and if you are in Budapest during August, take a two-day trip to Szeged, to see the open-air plays there. The great Lake of Balaton, the largest lake of central and western Europe, fifty miles long, is within easy reach of Budapest, and not very far away is the great Plain of Hortobágy, where there are vast herds of cattle and droves of horses, attended by semi-nomadic herdsmen, and most interesting scenes of Hungarian pastoral life.

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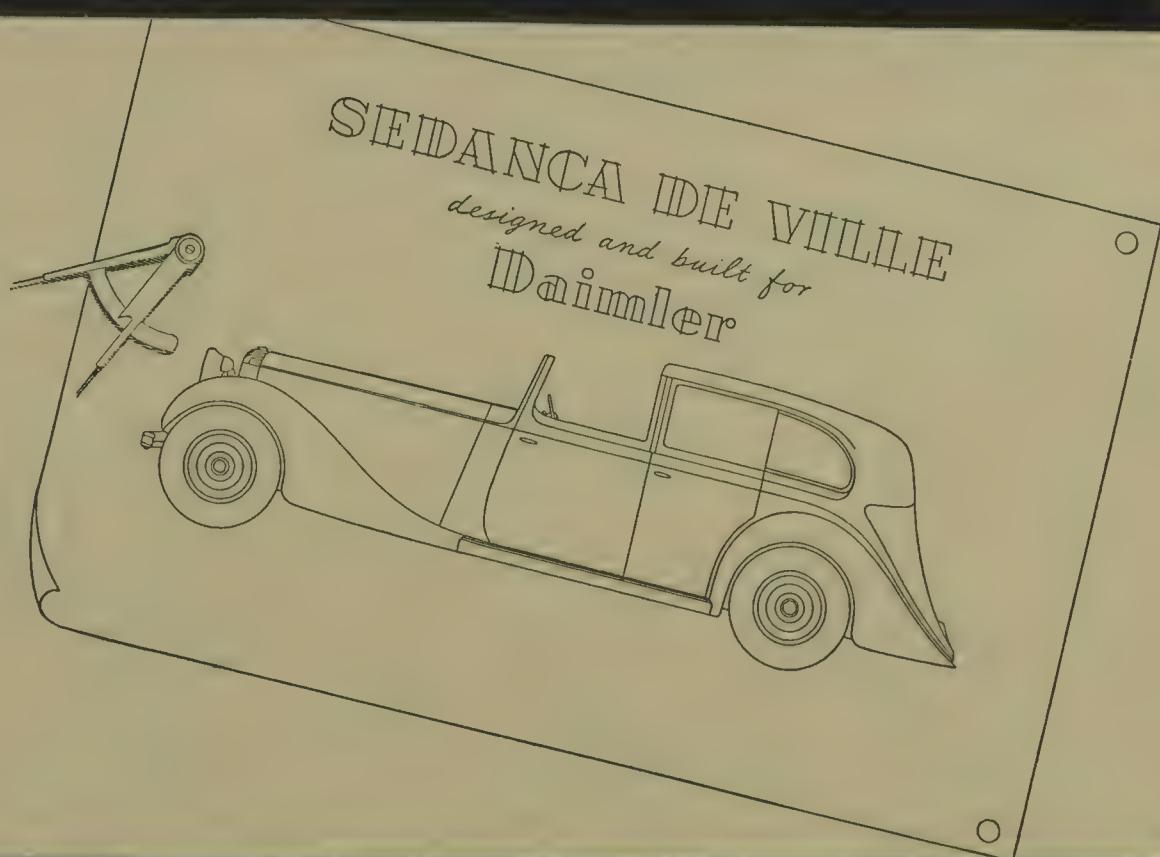
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THE PLAYHOUSES.

"GLORIOUS MORNING," AT THE DUCHESS.
THE trouble with a propaganda play is that, usually, only those who have nothing to learn from it will trouble to see it; or be allowed to, for that matter. One can imagine no Fascist or Communist National Theatre producing Mr. Norman Macowan's drama. Which is a pity, for, though slightly dull, it is very sincere; indeed, convincing. However, there could have been few present on the first night who had come to scoff, yet remained to pray. We are shown a totalitarian State, where the dictator stamps around in jack-boots and a closely fitting tunic. His right fist is always clenched and fervently upraised. Instead

of a casual "G' morning" when he meets a friend, he declaims in ringing tones: "The State is All." Individual liberty is crushed. But, on the other hand, one must give it to him that he seems to have raised the general standard of living. Wherefore it seems unlikely that his principal opponent would be an inarticulate old peasant; frenzied

defend himself for making such a man the leading character in his play. There are always, as history tells, these mute, inglorious Miltons who, untrue



HANDED OVER TO THE NATIONAL TRUST BY MR. A. W. LAWRENCE AS PART OF THE MEMORIAL TO HIS BROTHER: THE DORSETSHIRE COTTAGE OF LAWRENCE OF ARABIA, WHICH IS NOW OPEN TO THE PUBLIC.

Cloud's Hill cottage, in Dorset, which was bought in 1924 by Colonel T. E. Lawrence (Lawrence of Arabia) when he was serving in the ranks at Bovington Camp, has been handed over to the National Trust by Mr. A. W. Lawrence as part of the memorial to his brother. The cottage will be open to the public in the afternoon on Wednesdays, Thursdays, and Saturdays. The rooms contain furniture and personal belongings of Colonel Lawrence and it is hoped to add to the contents from time to time.



A DEVELOPMENT OF LAWRENCE OF ARABIA'S IDEAS IN THE DESIGN OF HIGH-SPEED BOATS: "EMPIRE DAY," WHICH WILL MAKE AN ATTEMPT ON THE WORLD'S RECORD FOR THE 400-KILOGRAMME CLASS.

"Empire Day," a high-speed boat which is a development of Lawrence of Arabia's ideas on the design of this type of craft, is to attempt before long to better, on Lake Windermere, the present world's record for the 400-kilogramme class. Italy holds the record with a speed of just under 70 m.p.h. The designer is Mr. Edward Spurr, who worked with Colonel Lawrence on new theories of speed-boat design and, since Lawrence's death, has continued their researches and produced a craft which is a development of their earlier work. In addition to its attempt on the record, "Empire Day" will act as an experimental model of a new type of torpedo-boat with a speed of 80 m.p.h. The plans for a 100-ft. vessel of similar design, carrying the usual armament, have already been drawn up. (Planet News.)

because he has to substitute the word "State" for "God" in his prayers. Mr. Herbert Lomas plays this rôle with a fine rugged courage; makes it, indeed, the performance of the evening. Still, it is difficult to believe in the character. Such a man, one feels, would remain at home, ploughing his land—giving lip-service to the State when necessary, but worshipping his God, as heretofore, in the privacy of his own home. Nevertheless, the author can

to type, become loquacious leaders of a cause. Leda (played with a fine simplicity by Miss Jessica Tandy) is another Joan of Arc. Daughter of a peasant family, she has seen visions and heard voices. She proclaims that "God is All," in defiance of the Dictator. She defies his right-hand man, who wears no velvet glove. He comes to crush treason. She rallies round her a following, which results in all of them being ordered to be shot at dawn unless she recants her heresy. She refuses, with the result that all face the firing-squad. This is to take us back to the Middle Ages. One feels that the modern girl would have done something more than stand, with a slightly sanctified expression on her face, awaiting her doom. Mr. Reginald Tate gives an admirable performance as the General

(Continued overleaf)



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IN FRANCO SPAIN.—(Continued from page 994.)

with admiration on wide acres of rich and beautifully cultivated plains between the barren mountains, and admired the efficiency of the Supply Services. Everything works smoothly, and directly a town is captured, a fleet of lorries laden with food-stuffs, wine, etc., arrives on the scene to meet the needs of the troops and to relieve any want among the civilian population. I do not think that one could find a better-fed army or a countryside that has been so little desolated by the ravages of war. The stolid peasant continues to cultivate his land within sound of the guns.

Another misconception, the error of which is very evident to anyone on the spot, concerns the nature of General Franco's army. Owing to the preponderance of propaganda favourable to Madrid, this army is generally supposed to be composed of Italian and German regulars and some forces of reactionary Spanish volunteers. During visits to the Teruel sector, Morella, Lerida, Amposta and Vinaroz, and the fronts of which these townships form a part, I was able to see for myself the real nature of the National Army that is doing the fighting. It is a peasant army, and the peasants are Spaniards. The Italians in Spain are, for the most part, in reserve, stationed in towns and villages behind the lines. Despite eulogies from Rome, it cannot be said that they have acquitted themselves well from the military point of view, and their relationship with the Spaniards is none too satisfactory.

I met many Spaniards who told me that their "allies" were not at all popular and that they are inclined to conduct themselves "as though they are in Abyssinia."

Except in rare cases, the Germans are young men of the cadet or N.C.O. type. They are nearly all employed in technical work.

I heard in villages which had been occupied by Government forces that there are also plenty of Russians employed in this capacity on the other side.

Mr. Ian Finlay, whose article on "Weapons of the Clansmen" appeared in our issue of May 7, wishes to amend his reference to the Claymore, or Great Sword, as a weapon of the time of Wallace and Bruce. The true claymore was probably not in use before the end of the fifteenth or early sixteenth century.

The pneumatic tyre is one of the inventions that give modern life its characteristics. It was invented by J. B. Dunlop, an Irish veterinary surgeon, fifty years ago—in 1888. The history of the development of motor tyres and bicycle tyres and kindred products is set out in a most interesting brochure entitled "Fifty Years of Growth," issued by the Dunlop Rubber Company. It tells the story of the phenomenal success of the original pneumatic tyre, which, of course, enormously increased the popularity of cycling and motoring and made fast road-travel comfortable and safe; the evolution of the modern outer tyre-cover—which required much research; and such developments as non-skid treads, and the coming in of the high-pressure "balloon" tyre, which only dates from 1921 in this country. Nowadays, lorries, field-guns, tractors, horse-wagons, wheelbarrows and aeroplanes all use pneumatic tyres. In addition, the Dunlop Company, never looking back, now produces wheels and rims, its works at Coventry being the largest of this type in Europe. The company has its own cotton-mills, and Dunlop factories are established in Canada, Eire, South Africa, Australia, France and Germany, India, America (at Buffalo), and even Japan. Besides motor-car tyres,

a host of other rubber products, including cushions of all types, mats, sports goods, waterproofs and shoes are manufactured. Altogether, this brochure provides a most interesting insight into the working of one of Britain's key industries.

"The Public and Preparatory Schools Year Book, 1938" (10s. 6d. net) is unique, in that it gives under one cover full official information about those Public Schools represented on the Headmasters' Conference and the Preparatory Schools belonging to the Association of Preparatory Schools. The first part gives information relative to the Schools accepted as eligible for representation on the Headmasters' Conference, such as the Governing Bodies, Staff, Nomination and admission, Entrance Examination and Scholarships, fees and charges, and List of Honours. The second part deals with Careers, with first-hand and reliable information regarding the Navy, Army, Civil Service, Colonial Services, and the Professions and the conditions of entry into them. The concluding portion deals with over five hundred Preparatory Schools and other matters of interest.

"Aldors 1938 in Europe" is an entertaining travel annual which contains in some 1500 pages all that the intending traveller to the Continent requires to know. Thirty-nine writers deal exhaustively with twenty-nine countries in a manner quite different from that of the ordinary guide-book. In this, the third edition, is included a long article on Sea Travel, giving practical hints on all matters relating to the sea voyage between the Old World and the New, as well as on other sea routes. A Dictionary of "Americanisms" and the "English" equivalents has been compiled for the especial benefit of United States visitors to Europe. Other additions include a table of through routes and approximate times and fares for journeys to the more important centres on the Continent, which should prove extremely useful to travellers. This travel-guide is edited by Eugene Fodor and is bound in two volumes, contained in a case, for easy reference and costs 10s. 6d.



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GET THE VITTEL HABIT — IT'S A GOOD ONE!

To have a real holiday -- to be free from all the petty troubles of Europe. Every hour there you will find healthful rest and pleasure. The famed waters, "Grande Source" and "Source Hepar", will transform your fatigue into energy, correcting the faulty elimination of toxin; if you suffer from arthritis or hepatic insufficiency, a cure at Vittel will give rapid and gratifying results. And once you have taken a cure you can continue its good effects by drinking bottled Vittel at home. Vittel Waters are on sale everywhere.

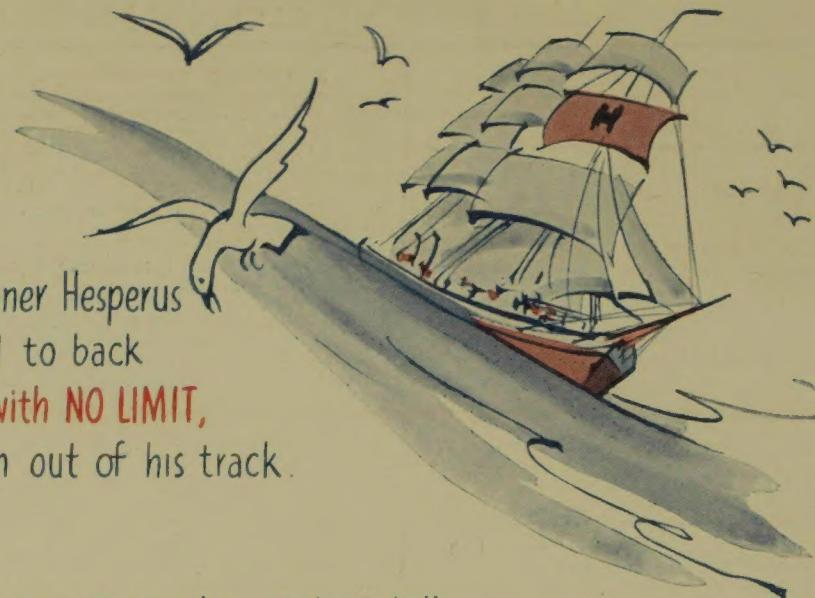
Stay at the GRAND HOTEL, VITTEL-PALACE or the de luxe ERMITAGE, which faces the beautiful 18 hole golf course. In Vittel, there are accommodations to suit every purse. Let us send you a free booklet describing the delights of Vittel — the swimming pool, tennis courts, racing, concerts, theatre, Casino... write:

Société Générale des Eaux Minérales de Vittel, Vosges, France, or apply to French Railways — National Tourist Office, 179 Piccadilly, London, W.1. or any Travel Agency.

The Spa to choose this year



The Skipper of schooner Hesperus
Had a horse he wanted to back
with **DUGGIE, the Lad with NO LIMIT,**
But the storm blew him out of his track.

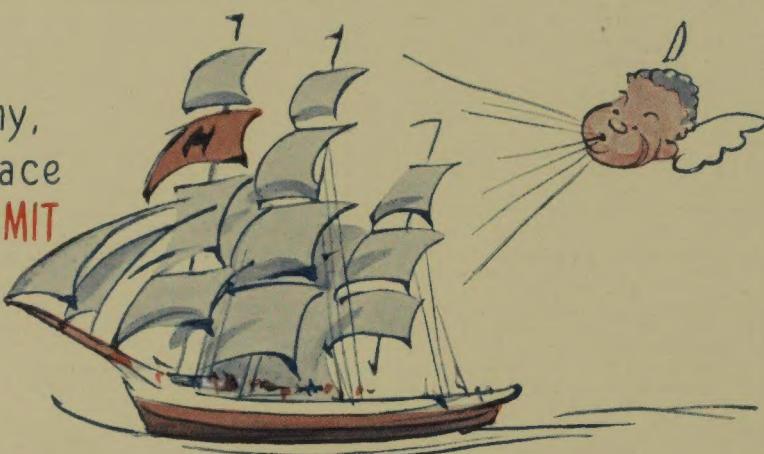


The odds he could get were lengthy,
Four 'ponies' he wanted to place
with **DUGGIE, the Lad with NO LIMIT**
So he crowded on sail
for a race.

TELEGRAMS



He managed to bring the ship in, sir,
From port sent a wire ere the off'
to **DUGGIE, the Lad**
with NO LIMIT,
Said he, "If it wins I'm a
'toff'."



The horse won and Duggie paid out, sir,
The skipper he no longer sails,
"It's the wicked old ocean's the Limit," said he,
"Here's to Duggie and blazes to gales!"



Per. Yours

TRY Duggie -the Lad with NO limit

... he's waiting to open a Credit Account with you.